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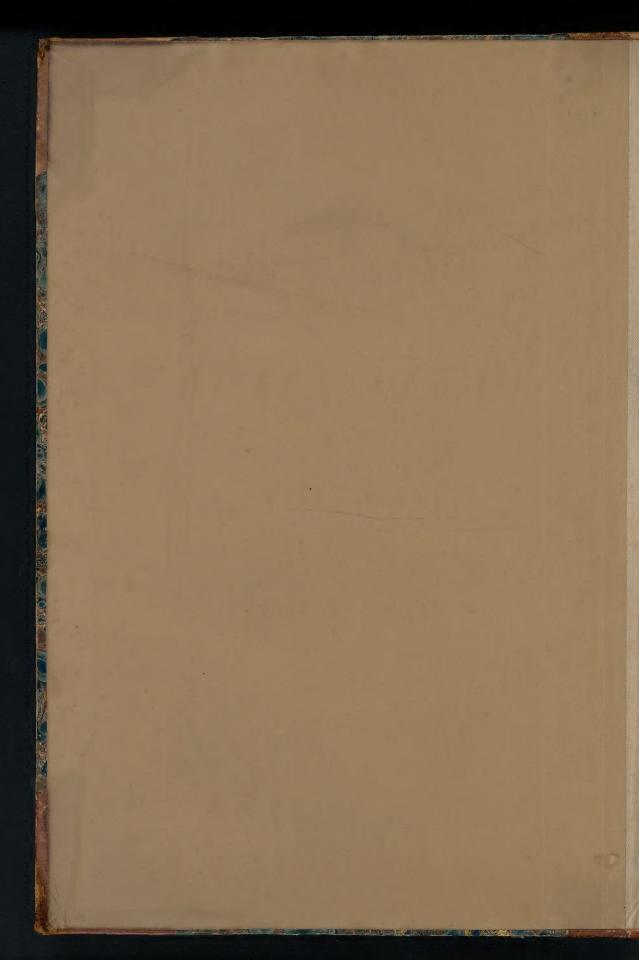
CURVILINEAR

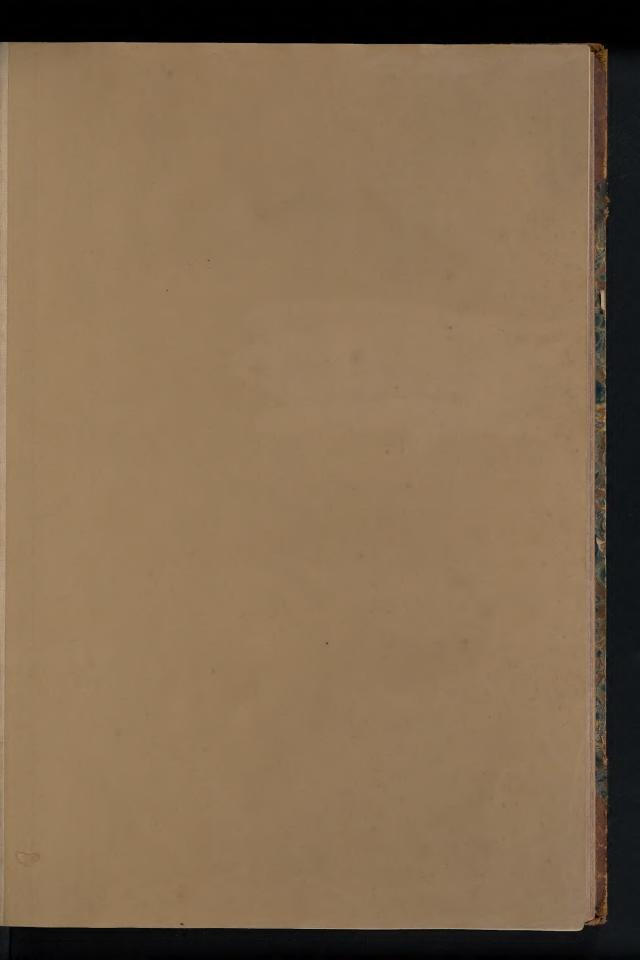
DESIGN.

BY GEORGE PHILEIPS.

LONDON

PRINTED AND PUBLISHED BY SHAW AND SON





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INTRODUCTION.

THE higher ranks of British Society have long been conspicuous for a munificent patronage of the Fine Arts, and to this fact may be attributed, not only rapid improvement in those properly so termed, but a development of intellectual faculty in our Artisans, evident in fertility of invention, and in the production of an infinitude of beautiful objects, combining the useful with the ornamental; among which are included whatever contributes to form the aggregate of domestic elegance peculiar to this country. The Rev. Mr. Alison, in the Introduction to his Essays, "On the Nature and Principles of Taste," observes, "Even the necessary arts are exalted into dignity by the genius that can unite beauty with use. From the earliest periods of society, to its last stage of improvement, they afford an innocent and elegant amusement in private life, at the same time that they increase the splendour of national character; and in the progress of nations, as well as of individuals, while they attract attention from the pleasures they bestow, they serve to exalt the human mind from corporeal to intellectual pursuits."

If my own views, confirmed by so eminent an authority, are admitted, apology for the introduction of this Work to public notice becomes unnecessary; and its claim to favourable reception will rest upon the degree of usefulness that may reasonably be expected to result from the facility it affords of immediate reference to exemplifications of ancient and modern styles; its tendency to promote chasteness in ornamental designs derived from them; and as furnishing hints for selections, wherein novelty and elegance of figure may be advantageously combined.

In the plan of the Work I am not aware that I have been anticipated by any previous Author; the leading feature is necessarily that which I have endeavoured to render intelligible in the preceding paragraph; and I have also ventured to introduce some theoretical observations on Taste, the evident connection of this subject with the art of composition, rendering it, with reference to the following pages, not merely one of philosophical enquiry, but of practical importance; experience proving to us, that certain conceptions of taste in the artist, invariably precede success, and that the value of his productions is determined by their capability of exciting a generally corresponding sentiment: my attempt to elucidate the operation of this faculty of the mind, is, however, offered with becoming deference to the opinions of much abler writers: those of Alison, Burke, Hogarth, Reynolds, &c. are given in the subjoined Notes; they constitute so many hypotheses, or classes of supposition, wherein may be traced more or less of coincidence, but which leave the subject still undefined; and it will probably remain doubtful whether it is susceptible of being resolved into a common principle of our nature, actuating peculiar senses, or whether Taste, as expressive of sensibility to the Beautiful, is dependent on complex emotions, varying with individual temperament, pursuits, and, above all, the accidental causes that affect mankind.

The larger and more tangible portion of the Work is devoted to an object of permanent utility, in an endeavour to establish uniformity of principle in Curvilinear Design. For this purpose it is evident certain rudiments should be laid down, and I humbly conceive that these have always existed in a diffused state, amid the beauty pourtrayed by nature in the varied disposition, and in the lineaments of created forms; needing only to be reduced to a simple code of governing laws, to become effective in giving accuracy and expression to the hand of the artist. Success, though partial, will have opened an inexhaustible field for culture; yielding, from its richness and abundance, a store whence the manufacturer may derive a succession of new designs, adapted to create demand, by meeting the desire for variety inseparable from a highly refined state of society. In the execution of this task, I have availed myself of these sources; whence, also, have undoubtedly been derived the acknowledged standards of ornamental art, and other splendid productions of ancient genius yet unsurpassed. In the Notes appended to this section, the reader will find the substance of previous opinions on composition, selected from received and popular authorities; for the twofold purpose of illustration, and of aiding the judgment in arriving at satisfactory conclusions upon the validity of the text.

The ornamental and typographical execution has been attended to with a solicitude which induces me to hope that the Work will be deemed worthy a place in the library of the nobleman and gentleman; where, in addition to beauty of embellishment, it may be found useful, as exhibiting the variety of styles on a scale calculated to convey an idea of the effect to be produced by any given specimen, when adapted for decorative purposes; and will further ensure an adherence, not generally observed, in the progress of costly and extensive works.

But whatever may be the degree of appreciation accorded to this effort by the wealthy, its purposes will be incomplete unless the "Rudiments of Curvilinear Design" are found conducive to improvement in the taste and skill of the mechanical classes, necessarily connected with the ornamental arts. This large and intelligent body was, until very recently, precluded from acquiring the proficiency in design, essential to its well-doing. Heretofore the difficulties opposed to supplying an original deficiency in the branches of education more immediately requisite, were insuperable; but in the formation of Schools of Design, we hail the commencement of an era in which humble talent will be developed and rewarded: there is also, attached to the active liberality with which these institutions are promoted, a feature which goes far to prove, that the truly illustrious of all parties are united, where by the advancement of knowledge the advantages of the people may be worthily increased.

I would be speak the favourable opinion, or lenient criticism, of the already accomplished artist, but that in an enlightened profession, candour must ever be a characteristic of its members; I therefore content myself with stating that the Designs are the result of many years' experience, not only in that particular department, but in the execution of ornamental works, assisted by recollections acquired by the study of objects of art in other countries. That the Work, as a whole, will be found useful, I may be permitted to hope; that there are imperfections may be apparent; but let it be recollected that

" It is the sole prerogative of Heaven

Not to be tainted with the smallest error;

But that immunity was never given

To Earth

• Control • Cont





HE perception of Beauty is one of the high prerogatives of the human race; it is the language of the eye, and, like the speech, distinguishes man from the animal. This operation of the mind, whereby the judgment comprehends, compares, and finally adopts impressions of approbation or dislike, is figurately expressed by the term Taste: within its range is included an estimation of the moral and physical qualities of objects, its decisions give intelligence to the senses and zest to the feelings: thus are individual habits and pursuits formed and impelled—in one word, the taste is the man.*

Assigning to Moral Taste precedence over that which appertains merely to the ornamental, I approach the subject reverently, † in an attempt to trace the most successful efforts of art to a connection with this elevated sentiment. To the sacred Scriptures must be referred the highest views of moral and intellectual taste, and as the mind becomes embued with just conceptions of the perfections of Deity, in his attributes and his works, so will correct opinions be formed of the order and fitness of things: therein are also recorded with the grandeur and

* Considering Taste merely according to its nature and species, we shall find its principles entirely uniform; but the degree in which these principles prevail in the several individuals of mankind, is altogether as different as the principles themselves are similar. For sensibility and judgment, which are the qualities that compose what we commonly call a taste, vary exceedingly in various people. From a defect in the former of these qualities, arises a want of taste; a weakness in the latter, constitutes a wrong or a bad one. There are some men formed with feelings so blunt, with tempers so cold and phlegmatic, that they can hardly be said to be awake during the whole course of their lives. Upon such persons, the most striking objects make but a faint and obscure impression. There are others so continually in the agitation of gross and merely sensual pleasures, or so occupied in the low drudgery of avarice, or so heated in the chase of honours and distinction, that their minds, which had been used continually to the storms of these violent and tempestuous passions, can hardly be put in motion by the delicate and refined play of the imagination. These men, though from a different cause, become as stupid and insensible as the former; but whenever either of these happen to be struck with any natural elegance or greatness, or with these qualities in any work of art, they are moved upon the same principles .- Edm. Burke on the Sublime and Beautiful. Introduction on Taste, p. 42.

In proportion as our sensibility is weak, with regard to any class of objects, it is observable that our sense of sublimity or beauty in such objects is weak in the same proportion; and where-ever it happens (for it sometimes does happen), that men, from their original constitution are incapable of any one species ormotion, I believe it will also be found, that they are equally insensible to all the sublimity or beauty which the rest of the world find in the objects of such emotion.—Alison. Essays on the Nature and Principles of Taste, p. 93.

The nature of any person's taste is, in common life, generally determined by the nature or character of his imagination, and the expression of any deficiency in this power of the mind, is considered as synonymous with the expression of a similar deficiency in point of taste.—Ib. p. 4.

† I know some people are of opinion that no awe, no degree of terror, accompanies the idea of power; and have hazarded to affirm, that we can contemplate the idea of God himself without any such emotion. I purposely avoided, when I first considered this subject, to introduce the idea of that great and tremendous Being, as an example in an argument so light as this; though it frequently occurred to me, not as an objection to, but as a strong confirmation of, my notions in this matter. I hope, in what I am going to say, I shall avoid presumption, where it is almost

sublimity peculiar to Holy Writ, those manifestations of power and of mercy which excite adoration and love:—in the beginning the Almighty shrouds himself in the chaos of creation—is seen in the mighty arch, which seals the gracious covenant that summer and winter should not cease until time shall be no more—and is heard in the "small still voice," the type of the Gospel, when the Lamb should manifest his glory in the beauty of holiness.

Moral Taste* may be defined as the appreciation of that which is good and excellent, and I assume, for the purposes of this illustration, that the source, whence is derived unerring precepts for its exercise, is acknowledged by the reader: the mind thus raised and maintained, is in a position to estimate truly the sublimity and beauty of the material world, and should be best fitted to draw from its stores, not only examples, but a succession of combinations awakening emotions of delight.

It can indeed hardly be questioned, that associations of ideas influenced by moral taste, will in their delineation (whatever may be the department of the artist) fail, generally, to interest those feelings which govern the sensation of approbation in others; not, perhaps, by a dazzling crowd of incidents, but by a certain faithfulness and simplicity of representation: for the whole history of mankind presents us with examples of the most eminent poets, painters, and sculptors, devoting their energies to the cause of religion or morality.‡ Their notions, which have descended to us, either in their works or through the medium of historical records, vary only with

impossible for any mortal to speak with strict propriety. I say, then, that whilst we consider the Godhead merely as he is, an object of the understanding, which forms a complex idea of power, wisdom, justice, goodness, all stretched to a degree far exceeding the bounds of our comprehension; whilst we consider the Divinity in this refined and abstracted light, the imagination and passions are little or nothing affected. But because we are bound by the condition of our nature, to ascend to these pure and intellectual ideas, through the medium of sensible images, and to judge of these divine qualities by their evident acts and exertions, it becomes extremely hard to disentangle our idea of the cause from the effect by which we are led to know it.—Edm. Burke on the Sublime and Beautiful, p. 117.

* Diotime, si célèbre par les éloges de Socrate, avoit donc grande raison de l'exhorter à n'envisager les beautés de la nature et de l'art, que comme des degrés qui l'elevassent à une beauté supérieure. Epurons, étendons, et perfectionnons notre goût pour le beau. La sagesse en est une branche. C'est être vertueux que de rendre à la beauté des mœurs l'hommage d'amour et de respect qui lui est dû.—Theorie des Sentimens Agréables, p. 63. Anonyme, Paris, 1759.

† As truth is the end of all our speculations, so the discovery of it is the pleasure of them; and since a true knowledge of nature gives us pleasure, a lively imitation of it, either in poetry or painting, must of necessity produce a much greater; for both these arts are not only true imitations of nature, but of the best nature, of that which is wrought up to a nobler pitch. They present us with images more perfect than the life in any individual; and we have the pleasure to see all the scattered beauties of nature united by a happy chemistry, without its deformities or nature, turned are imitations which always move, and, therefore, consequently please; for without emotion there can be no delight, which cannot be considered but as an active passion. When we view these elevated ideas of nature, the result of that view is

admiration, which is always the cause of pleasure.—Dryden's Preface to Du Fresnoy's Art of Painting, p. 165.

‡ It was the opinion of Nicias, one of the greatest of the Greek painters, that the subject was of no less gonsequence in painting than the fable in poetry; and, of course, that great and noble actions tended to elevate and enlarge, as the contrary must humble the genius of the painter. The ancients had great advantages in this particular; they had not only their profane history, rich in the most glorious and interesting events, but their sacred—whilst it furnished them with new ideas of the sublime gave no check to the pathetic. Their gods, superior in grace, majesty, and beauty, were yet subject to all the feelings and passions of humanity. — Webb on Composition, p. 1445.

Petronius views the effects of the polite arts in a moral light, observing that violent passions dwelt in the rude, but take no hold of a cultivated mind. Were we then to consider the arts merely as objects of elegant speculation, or as the means of polishing and softening our manners, we could not praise them too highly; but their effects are much more extensive. The powers of eloquence and music are universally acknowledged; so would be those of painting, were they as universally exercised. The Athenians passed a law that none who were not of a liberal birth should practice in this art: they could not better shew the sense they had of its power than in the care they took of its direction. They knew the dominion it had over our passions, and hence were careful to lodge it in the safest bands. Agreeable to this idea, the Greek writers often speak of the drama of a painter, of the moral of painting; expressions, which mark that they considered the art as on a level and co-operating with poetry. greatest and most judicious of the Romans viewed it in the same light Picture, says Quintilian, is a silent and uniform address, yet penetrating so deeply our inmost affections, that it seems to exceed even the powers of eloquence. We cannot doubt the sincerity of this decision, if we consider the character of the person from whom it comes. Cicero was equally sensible of the the moral intelligence or prevailing creed of the age in which they wrought, and are evinced by a choice of subjects in unison with whatever the mental capacity or prejudices of the period suggested as allied to the sublime, in the sense with which I endeavour to connect it with the arts.

Descending in the scale of tasteful sentiment, we find divine dispensations pourtrayed in every endearing figure that delights the eye, or charms the ear;* the delicate, the chaste, the vigorous, the noble, and the majestic, give expression to the phrases of Scripture, and humanity virtually responds in every enjoyment derived from an appreciation, whether of the disposition, perfection, or fitness of material objects which the Creator has vouchsafed to his creatures. This feeling predominates in proportion to the sensibility bestowed by nature, and is improved to its most exquisite degree by education: the rich acquire a delicate and comprehensive taste from the diversity of channels in which the imaginative powers are exercised; in the inferior situations of life, there is a narrowness both of circumstances and of opportunities that depress, but seldom obliterate, the natural perceptions peculiar to individuals. It is pleasing to distinguish, even among the humblest classes, evidences of intuitive taste; the spade neatly handled—the ploughshare firmly turned upon the broad and even furrow-a woodbine, or a rose, trained to decorate the homely thatch, are all proofs of its existence; and when it is remembered that such a relish for the ornamental in the rustic bosom, is usually accompanied by decency of conduct and deportment, the union claimed between moral and physical taste obtains a natural and unsophisticated confirmation, which it would be difficult to controvert.



RNAMENTAL TASTE is excited and gratified simply by contemplation of the beautiful, and undoubtedly exists independently of higher aspirations, (though it may fairly be questioned whether, in such cases, the emotions produced are equally perfect with those impressed with a just recollection of the relation of cause and effect), for that which presents to the senses harmony of arrangement and fitness of purpose, whether it refers to the beautiful in nature or the productions of human

ingenuity, is alike an object of interest to the refinement induced by wealth, and is singled out

powers of the pencil, and often sets them in competition with those of his favourite art. Their effects are sometimes wonderful. It is said that Alexander trembled and grew pale on seeing a picture of Palamedes, betrayed to death by his friends; it bringing to his mind a stinging remembrance of his treatment of Aristonicus. Portia could bear with an unshaken constancy her last separation from Brutus; but when she saw, some hours after, a picture of the parting of Hector and Andromache, she burst into a flood of tears; full as seemed her sorrow, the painter suggested new ideas of grief, or impressed more strongly her own. somewhere seen a pretty story of an Athenian courtezan, who, in the midst of a riotous banquet, accidentally cast her eye on the portrait of a philosopher, that hung opposite to her seat; the happy character of temperance and virtue struck her with so ely an image of her own unworthiness, that she instantly quitted the room; and retiring home became ever after an example of temperance.-Webb on the Antiquity and Usefulness of Painting, p. 31.

* It is pleasing to observe the uniformity of nature in all her operations. Between moral and material beauty and harmony,

between moral and material deformity and dissonance, there obtains a very striking analogy. The visible and audible expressions of every virtuous emotion are agreeable to the eye and the ear, and those of almost every criminal passion disagreeable. The looks, the attitudes, and the vocal sounds, natural to benevolence, to gratitude, to compassion, to piety, are in themselves graceful and pleasing; while anger, discontent, despair, and cruelty, bring discord to the voice, deformity to the features, and distortion to the limbs. That flowing curve, which painters know to be essential to the beauty of animal shape, gives place to a multiplicity of right lines and sharp angles in the countenance and gesture of him who knits his brows, and clenches his fist whereas devotion, magnanimity, benevolence, contentment, and good humour, soften the attitude and give a graceful swell to the outline of every feature. Certain vocal tones accompany certain mental emotions; the voice of sorrow is feeble and broken, that of despair boisterous and incoherent; joy assumes a sweet and sprightly tone; fear, a weak and tremulous cadence; the tones of love and benevolence are musical and uniform, those of rage, loud and dissonant, &c .- Encyclopædia Britannica, p. 780.

as assimilating with the impressions of a highly cultivated imagination. It appears desirable, in the present stage of these observations, to offer an opinion with reference to the word "Beauty," as an indicative expression both here and elsewhere extensively applied, and which if not happily conceived, is still the best my own experience and measure of understanding has enabled me to arrive at: of the meaning of the word "Beauty," no one will admit himself to be ignorant, yet if we come to inquire into its nature, we find it very differently understood and characterized: but there is an important exception to this discordance, inasmuch that the use of it always implies a sympathetic pleasure, varying with the qualities of objects, and the relative power of mind possessed by individuals to estimate them truly; this feeling, and the degrees of it so influenced, I take to constitute taste in its most common acceptation, and as best suited to the concise view of it to which I am limited.

It will be conceded that, in pursuing the subject, the mode of reasoning adopted should involve little of abstract or speculative inquiry,* though in an attempt to show how far taste is inherent, or to be acquired, the attributes of mind called into action are necessarily subjects of investigation, for the purpose of deducing their peculiar effect in the development, as well of inventive talent, as of the pleasures which accompany competent appreciation of merit, in works of genius and of art.

The simple, and at the same time comprehensive division of the mental faculties into those of perception, the comparison of ideas, and assent (under which all powers and operations of mind are included), leads by an unambiguous course, to the establishment and dependence of taste upon the first and second of these faculties, and its division also into passive and active: so obvious is the truth of this proposition, that it acquires confirmation in every stage of improvement through which all the useful, and most of the ornamental arts and manufactures are progressing.

The perceptive faculty comprises the intuitive and the discriminative—the first of these may be called the instinct of taste, for by it the qualities of men and things, in their simple sense, are distinguished; it may be denominated, grammatically, the positive degree, as it can only take cognizance of a single idea; therefore, when knowledge or experience, or both, enable the mind to compare and judge of beauty and its attributes, or of the incidents of deformity, the discriminative faculty is brought into action, and ideas are associated. By perception, the mind assents to facts, such as they are in the nature of things, but the impressions consequent to the operation of an informed judgment, induce correspondent emotions of disgust or pleasure; and these feelings will be intense or uncertain, as the judgment is strong and the imagination lively.

taste by means of an abstract or metaphysical inquiry into the faculties of the mind. Such investigations are frequently delusive, and are apt, by a plausibility, to mislead superficial readers; while they prove unsatisfactory to others more accurate and philosophical. I have long thought the too minute and too subtile division of the powers of the mind have rendered them less intelligible. Nature constantly proceeds by the shortest and plainest methods; never pursuing by-ways, while a direct and obvious path lies before her. As we conceive the nature of the human mind to be simple and uncompounded,

^{*} I would not recommend an examination of the nature of so have we reason to believe its powers and faculties to be-The division of the mental faculties, which seem least open to objection, is into active and passive. When an infant opens its eyes, its mind is impressed with the idea of light. idea, however fleeting in that early period, is justly termed perception, and is then of the simplest kind. The mind, being, in like manner, impressed with different objects, insensibly acquires a power of comparing its ideas, and thus becomes active, having before this been as passive as wax under the seal. Thoughts on the Nature and Objects of Taste and Genius, p. 5. Anonymous. Edinb. 1782.

The taste for Ornamental Beauty, more particularly within my province, has its being in the facility with which the passive faculty of perception is aroused upon the sight or description of novelty or beauty, and this operation of mind is invariably followed by a comparison of ideas, or application of the discriminative power, wherein the merit, utility, or beauty of the object under consideration undergoes a balancing against some previously existing standard: and by progressions, entirely analagous, inventive genius acquires, pursues, and, lastly, evinces the power of embodying new ideas, or of engrafting upon that which may be considered as already excellent, some feature enhancing its value, and extending its usefulness to larger or more opulent classes of the community.



UCH appears to be the mental process whereby Taste is originated and developed: with the sensible qualities of things we become acquainted by an intuition or sympathy, participated by all mankind, and without recourse to the reasoning powers; but it is the exercise of these, when matured by attention and the study of proper objects, that enables us to arrive at the refined judgment which recognises degrees of perfection, not only in the imitative arts, but in the moral and social fabric of

communities, and adorns the individual possessing it with characteristics inseparable from elevated acquirements.

The elements of Taste* are, then, portions of a common inheritance; simple in themselves, but susceptible of that indefinite variety of combination with stronger powers of mind which, conjointly, exhibit degrees of this faculty so remarkably dissimilar; with the informed,

* I shall now say something on that part of Taste, which does not belong so much to the external form of things, but is addressed to the mind, and depends on its original frame, or to use the expression, the organization of the soul—I mean the imagination and The principles of these are as invariable as the former, and are to be known and reasoned upon in the same manner, by an appeal to common sense deciding upon the common feelings of mankind. This sense, and these feelings, appear to me of equal authority, and equally conclusive. Now this appeal implies a general uniformity and agreement in the minds of men: it would be else an idle and vain endeavour to establish rules of art; it would be pursuing a phantom, to attempt to move affections with which we were entirely unacquainted. We have no reason to suspect there is a greater difference between our minds than between our forms; of which, though there are no two alike, yet there is a general similitude that goes through the whole race of mankind; and those who have cultivated their taste, can distinguish what is beautiful or deformed, or, in other words, what agrees with or deviates from the general idea of nature, in one case as well as the other.

The internal fabric of our minds, as well as the external form of our bodies, being nearly uniform, it seems to follow, of course, that as the imagination is incapable of producing any thing originally of itself, and can only vary and combine those ideas with which it is furnished by means of the senses, there will be necessarily an agreement in the imaginations, as in the senses of men. There being this agreement, it follows that in all cases, in our lightest amusements as well as in our most serious actions and engagements of life, we must regulate our affections of every kind by that of others. The well-disciplined mind acknowledges this authority,

and submits its own opinion to the public voice. It is from knowing what are the general feelings and passions of mankind, that
we acquire a true idea of what imagination is; though it appears
as if we had nothing to do but to consult our own particular sensations, and these were sufficient to ensure us from all error and
mistake.

A knowledge of the disposition and character of the human mind can be acquired only by experience; a great deal will be learned, I admit, by a habit of examining what passes in our bosoms, what are our own motives of action, and of what kind of sentiments we are conscious on any occasion. We may suppose a uniformity, and conclude that the same effect will be produced by the same cause in the minds of others. This examination will contribute to suggest to us matters of inquiry; but we can never be sure that our own sentiments are true and right, till they are confirmed by more extensive observation. One man opposing another, determines nothing; but a general union of minds, like a general combination of the forces of all mankind, makes a strength that is irresistible In fact, as he who does not know himself, does not know others, knows himself but very imperfectly.

He, therefore, who is acquainted with the works which have pleased different ages and different countries, and has formed his opinion on them, has more materials, and more means of knowing what is analagous to the mind of man, than he who is conversant only with the works of his own age or country. What has pleased, and continues to please, is likely to please again; hence are derived the rules of art; and on this immoveable foundation they must ever stand.—Sir Joshua Reynolds' Discourses, Vol. 1, pp. 128, 130

perception and taste are, to a certain extent, concomitants; at this point commences the light and shade of life, of opinion, and of character,—the similarities that unite, or the antipathies that repel. Many of the professions, and large classes of society, are moved by impulses vibrating in accord; * the community of taste in minds similarly constituted, being, with reference to the present, fostered by new and varied channels of literary communication, by societies set on foot for especial purposes, in many departments of knowledge, and by a co-existent spirit of inquiry proper to the age. Through these means, the experience of past times has been diffused with an activity that has no parallel, followed by an experimental industry which has produced advances in the sciences, whereon the most important discoveries have been founded, together with a skill and precision in mechanical execution heretofore unexampled.

As perception is the basis whence springs a superstructure of Taste, and many of those brilliant attributes which contribute largely to the sum of human enjoyment, it may be useful to remark upon the enlargement of mind gradually accruing from a right use and direction of that faculty, † which, (though passive in itself), when stimulated by the repeated presentation of objects

* Je n'ai jusqu'ici recherché la source du plaisir que dans l'ame, ou dans les organes du sentiment. A leurs différentes modifications, il en répond tonjours dans le cerveau de paralléles et de proportionnées, dont les vestiges se conservent par la mémoire. Nous seroit-il possible d'en percer le mystere? C'ést ici principalement, où il semble que la nature s'est couverte d'un voile, que jamais les mortels ne pourront lever. Mais si nous ne devons pas nous livrer a l'espérance de voir, ne renonçons pas du moins au plaisir de deviner. Qu'au défaut de l'expérience, l'art de conjecturer nous prête son flambeau.

On ne peut observer la nature, sans appercevoir qu'une simplicité féconde fait le caractère de ses loix. Nous pouvons donc juger de l'impression qui se fait sur le cerveau, par celle qui se fait sur les organes des sens; qui en sont comme des extensions et des branches. Un objet qui est agréable, excrec donc les fibres du cerveau, sans les affoiblir, ou les épuiser; ce qui est douloureux les blesse; ce qui est ennuyeux, les laisse dans l'inaction.

Co n'est pas seulement le degré du mouvement dans les fibres du cerveau, qui y fait éclorre le plaisir; c'est principalement le rapport qu'ont entr'eux les différens mouvemens qui y sont imprimés. La Théorie de la Musique, en nous apprenant que les accords les plus agréables, sont ceux où les vibrations qui les forment, se réunissent plus souvent, à déterminé de grands physiciens à croire que les couleurs, les odeurs, et les saveurs, dont le mélange écit agréable, excitoient aussi dans les organes de la vêu, é le l'odorat, et du goût, des vibrations qui s'accordent et s'entretiement. Ne sommes nous donc pas de même autorisés à conjecturer que la symmétrie, la rime, les proportions, l'imitation, le juste rapport des moyens à un fin et à un objet principal, enfin la plûpart des agrémens qui brillent dans les ouvrages de la nature et de l'art, font aussi sur les fibres du cerveau, des impressions agréables, parce qu'elles y excitent des mouvemens liés, qui se prêtent un mutuel secours.

Mais pourquoi les qualités qui forment la beauté du corps, de l'esprit et de l'ame, nous frappent-elles si agréablement, lors même que nous n'appercevons pas les rapports secrets d'utilité qui en font le mérite réel? Ces agrémens ont leur source dans l'attention qu'à en l'auteur de la nature, de former les hommes de façon que malgré l'anour propre qui les divise, ils sont tous membres d'un même corps. Leurs biens et leurs maux leurs sont communs quand des dispositions particulieres n'y mettent point obstacle.

* * * * * * * * * * * * Un rapport secret avec les dispositions de notre cerveau donne

naissance à la sympathie, et à tous les goûts bizarres qui nous font trouver dans certains objets, des agrémens particuliers, invisibles an reste des hommes. Ce qui nous plaît davantage n'est pas toujours ce qui mérite davantage de plaire. Est-on livré à une profonde mélancolie? On n'aime que des lieux sombres dont l'approche fuit expirer la joie. Il n'est rien qui fasse sur nous une impression plus agréable, que ce qui excite dans les fibres du cerveau des vibrations qui entretiennent dans l'ame, les sentimens où elle se complaît.

Il y a des ames qui, au premier coup d'œil, s'attirent l'une l'autre plus fortement que l'almant rittire le fer: et rien n'égale la facilité qu'ont œux qui s'aiment de se transmettre leurs idées; teurs ceveaux sont montés à l'unisson.—Théories des Sentimens Agréables, p. 79. Anonyme, Paris, 1759.

† Children do not retain, in their maturer age, any remembrance of the progress of these perceptions, by which the means of exercising both memory and understanding were acquired, and, consequently, of their possessing any such faculties. We may, nevertheless, observe the process by which these artificial and improved perceptions are formed out of simple sensations, in the manner in which they handle and turn about all objects which they can lay hold of; now putting them to their mouths, and now placing them at different distances from their eyes; by all which they are rectifying, correcting, and improving the testimony of one sense by that of another, and acquiring the habit of associating their ideas as they receive them; from which habit the best and principal part of their subsequent knowledge is to be derived.

The faculty of improved or artificial perception, thus acquired, continues to improve through the subsequent stages of our lives, as long as our minds retain their vigour; and becomes so far independent of the organs of sense, from which it is derived, and through which it continues to be exercised, that it often exists in its highest state of perfection when those organs are enfeebled by age, and verging to decay. A musician can tune his instrument after his hearing has become defective, more accurately than a person with the nicest car, who has not been used to discriminate sounds; and a vintner, who has been in the constant habit of tasting wine, and attending to its flavour, though his organs be blunted by age, and vitiated by intemperance, will distinguish the genuine juice of the grape, or point out the modes and degrees

within its sphere of observation, acquires a familiar knowledge of the circumstances peculiar to them; and as it becomes yet more confirmed, receives and accumulates indelible impressions of their qualities, uses, and value. To memory, the great depository of moral and intellectual experience, man refers, as to a faithful authority, for the comparatives he may require to strengthen his opinions, or to aid his decisions; and these will be further and evidently influenced, first, by rank or position in society; secondly, by example and education; and, thirdly, by constitutional predisposition, whether to vivacious or melancholy trains of thought.



MONG the higher classes, Taste (in a general sense) is most successfully cultivated; the perceptive faculty is there earlier directed to, and in the constant observation of examples and models upon which it may be founded, favoured also by "appliances and means" for its extension and confirmation.* I would be understood as referring, in the preceding paragraph, to undisputed rank and its usual concomitants; but we possess in this country exceptions so numerous and striking, to a concession that taste is confined within exclusive limits, that the remark will be received as

conveying merely the truism, that leisure, combined with other advantages, produces a relish for the arts of Taste in an extended ratio, as compared with an abridgment of constantlyoperating facilities.

From positive rank I revert to position, or the important standing in society acquired by mercantile or trading reputation; and where the refinements of Taste, both in amenities and embellishments, are scarcely less palpable than among those whose station and opinions time and custom has invested with conventional superiority. The classes under consideration, though wanting the heir-looms of ancestry, precious in the efforts of taste and genius bestowed upon them, and, perhaps, less acquainted with the very highest departments of the imitative arts, possess the perceptive faculty in its most useful degree.* Identified with the commerce of the

of its adulteration, with more certainty and precision than an unexperienced person who enjoys the utmost sensibility of palate, but who never having accustomed himself to discriminate the impressions upon his organs, and observe them separately; nor having any analogous ideas pre-existing in his mind, by which to measure and examine them, considers every compound sensation collectively and alone; and consequently, if the initiation be not very harsh and discordant, finds it pleasant, whatever may have been the causes All refinement of taste, therefore, in the liberal which excited it. arts, arises, in the first instance, from this faculty of improved perception; for painting, sculpture, music, and poetry, are all in their principles, as Aristotle has observed, imitative arts; whence the only pleasures which the ignorant and unexperienced receive from them, except those of sensation and mental sympathy before explained, are derived from mere imitation .- Principles of Taste, by R. Payne Knight, pp. 95 and 99

* As all the pleasures of intellect arise from the association of ideas, the more the materials of association are multiplied, the more will the sphere of these pleasures be enlarged. To a mind richly stored, almost every object of nature or art, that presents itself to the senses, either excites fresh trains and combinations of ideas, or vivifies and strengthens those which existed before. Every insect. plant, or fossil, which the peasant treads upon unheeded, is, to the

naturalist and philosopher, a subject of curious inquiry and speculation,—first, as to its structure, formation, or means of existence,—then, as to its comparative degree, or mode of connection with others of the same or different kinds; and the respective ranks and situations which they all severally hold in the graduated system of created beings. To the eye of the uninformed observer, the sublime spectacle of the heavens presents nothing but a blue vault bespangled with twinkling fires; but to the learned and enlightened, it displays unnumbered worlds, distributed through the boundless vacuity of unmeasured space; and peopled, perhaps, with different orders of intelligent beings, ascending, in an uninterrupted scale of gradation, from the lowest dregs of animated matter incomprehensible throne of Omnipotence itself.-Ibid, p. 143.

† There is in the commerce of life, as in art, a sagacity which is far from being contradictory to right reason, and is superior to any occasional exercise of that faculty, which supersedes it; and does not wait for the slow progress of deduction, but goes at once, by what appears a kind of intuition, to the conclusion. A mar endowed with this faculty, feels and acknowledges the truth, though it is not always in his power, perhaps, to give a reason for it; because he cannot recollect and bring before him all the materials that gave birth to his opinion; for very many and very intricate considerations may unite to form the principles, even of small and

world, the products of both hemispheres are perpetually passing through their hands, many of them the material hereafter to be employed in works of Taste; and hence arises a primary and enduring connection of commerce with the arts, conducive to national greatness. Can it then be imagined, that the merchant and trader remain indifferent to the progress and productions of native ingenuity, or to a perfection in the latter, favourable to commercial enterprise and wealth? On the contrary, their unceasing activity in promoting it is a proximate cause of experimental industry, of improved perception in the workman, and, consequently, of whatever in the shape of Taste pervades our manufactures. This I take to be, in the main, a correct view of the important position occupied by the mercantile classes in its bearings upon this subject: the higher orders among us are remarkable for a ready and liberal patronage of objects of Taste, that is, an appreciation of the taste originating with the inventors or producers of them; this coincidence places in a cheering point of view the progress and union of the faculties of perception and discrimination in the other classes, and the effect is, that which can alone furnish the desired stimulus to manufacture, by successively displacing objects comparatively ill adapted or inelegant. This is one of the great means of the diffusion of wealth; the influx of it would seem to depend on similar principles, but, that of the vast extent and variety of manufacture, of which the exports of this country are composed, our merchants are the natural patrons: invention, design, and facility (or cheapness) of production, are qualities sought by them as subjects of mutual interest, these transactions having at the same time a powerful tendency to public prosperity.*



XAMPLE and education, as potent auxiliaries in the promotion of intuitive perception, whether in the direction of moral good, or towards attainment in the ornamental arts, are subjects of the deepest interest: were I to enlarge upon the former branch, I should trench upon arguments already most ably urged, if not satisfactorily decisive, upon a question so long mooted: but example, on the large scale, and in allusion to its effects upon masses of the people, must evidently be

preceded by education; the well-informed are aware that every social relation is strengthened and improved by sound elementary principles of instruction; and the purity and ductility of the earlier stages of perception claim at our hands rescue from moral degradation, and impressions

minute parts, involved in or dependent on a great system of things; though these in process of time are forgotten, the right impression still remains fixed in his mind.

The impression is the result of the accumulated experience of our whole life, and has been collected, we do not always know how or whole. But this mass of collective observation, however acquired, ought to prevail over that reason, which, however powerfully exerted on any particular occasion, will probably comprehend but a partial view of the subject; and our conduct in life, as well as in the arts, is, or ought to be, generally governed by this habitual reason; it is our happiness that we are enabled to draw on such funds. If we were obliged to enter into a theoretical deliberation on every occasion, before we act, life would be at a stand, and art would be impracticable.

It appears to me, therefore, that our first thoughts, that is, the effect which any thing produces on our minds on its first appearance, is never to be forgotten; and it demands, for that reason, because it is the first, to be laid up with care. If this be not done, the artist may happen to impose on himself by partial reasoning;

by a cold consideration of those animated thoughts which proceed, not perhaps from caprice or rashness, but from the fulness of his mind, enriched with the copious stores of all the various inventions which he had ever seen, or had ever passed in his mind.—Sir Joshua Reynolds' Discourses, Vol. 2, p. 98.

* I am aware that the opinions I offer, as to the immediate influence of rank and station upon Taste as developed in our manufactures, and, necessarily also, in the arts inseparable from them, are novel addenda to theoretical argument: the theories, on the same subject, with which I am acquainted, are purely of a metaphysical nature, though, occasionally interspersed with observations valuable, as apart from abstruse disquisition; and I have accordingly availed myself of them in subjoined notes, in aid of the principal object here kept in view, namely, illustration, and the suggestion of notiona leading to practical results; but as all attempts to define the limits of perception or of discrimination, or to describe the power of combined action in these faculties, are theoretical, in so far, as an inevitable result, my observations partake of that character.

of the beauty of truth, its attendant virtues, and their rewards. The effect of example in promoting manual dexterity is obvious in every trade; children attain, apparently with little effort, that of their fathers; the apprentice also, gliding through the stages of his probation, arrives almost unconsciously at a point of equality with the master. Here perception performs its office in anticipation of the power of execution; by continued observation of the same process, or mode of operation, knowledge has been acquired, while the hand is yet unable to obey the volitions of the mind.

Education, as a term applied to the means of imparting knowledge by certain organized systems, more or less skilfully adapted to age, capacity, and future pursuits, is generally understood; but with the merits of the plans already in operation, (separately considered), few are yet sufficiently acquainted: much less with those from time to time proposed, and which form a fertile source of public discussion. Upon this topic, we find the orthodox churchman, the conscientious dissenter, the sceptic, and the sheer politician, urging, with characteristic pertinacity, views apparently irreconcilable; each of them, however, struggling for a larger share in the guidance of youthful perception, and for opportunities of impressing upon it the facts or theories by which they are severally actuated. Education, as applied to the arts of Taste, is happily exempt from this clash of opinions; innocent in themselves, they amply repay every care and solicitude bestowed in their cultivation,—irradiating society by numberless elegancies, and uniting the opposed on graver subjects in a bond of common approbation—asperities are softened, and, not unfrequently, merged in a community of sentiment originating in these arts, their evident usefulness, and the pleasures properly ascribed to them.

Some of the considerations just given have no doubt had weight in securing an estimation for the arts in all ages to which history reaches, though the effects produced must have been limited indeed, contrasted with those advancing hand in hand with liberal institutions. In remote time there could have been no collective taste for the arts among the people; there existed no middle class, to which liberty, in giving birth, added the activity, the intelligence, and the resources of commerce; princes, either secular or ecclesiastical, were then monopolists of the labours of the artist, rendering still more striking the disparities of exclusive magnificence and prevailing abjectness; of despotic power and untutored vassalage. A recollection of these marked and gloomy features of the past will serve, at all times, to place in high relief the many advantages we enjoy, and which afford to talent and perseverance well-founded assurance both of honorable distinction, and the corresponding position, as to other circumstances, resulting from successful pursuits.

In connection with the subject of education in the arts, allusion, however slight, to ancient genius,* brings to remembrance the existing memorials of it, constantly referred to as examples

In the fine age of the arts in Greece, civilization had just arrived to that state, in which the manners of men are polished, but yet natural; and, consequently, their attitudes and gestures expressive and emphatical, without ever being coarse or violent. All the more noble and amiable sentiments of the mind were indicated by the correspondent impression of the countenance and body; while those of a degrading and unsocial cast were suppressed and concealed; their modes of dress, too, having been adapted to display to advantage the natural motions and gestures of the body, and not

Egypt first, and afterwards Greece, have manifested by their spaniting and sculpture, all which are thought to have issued from their great schools of philosophy. Pythagoras, Socrates, and Aristotle, seem to have pointed out the right road in nature for the study of the painters and sculptors of those times, which they in all probability afterwards followed through those nicer paths that their particular professions required them to pursue.—Hogarth, Analysis of Beauty, Preface, p. 13.

upon which the most acceptable Taste may be founded; there is so universal a concurrence in the admiration they excite, and in the advantage of studying them, that even a tolerable course of instruction includes an acquaintance with, and estimation of these works; the consequent impressions relate, however, more immediately to the departments of painting, sculpture, and architecture, than to design adapted for practical purposes in manufacture; the importance of teaching the latter, as a distinct auxiliary of the ornamental arts, had very long been felt, but there needed the repose of nations, and the intercourse to which it gives rise, to make us fully acquainted with the taste and talent similarly employed in other countries, and by comparison with our relative position in these particulars.



T has, I believe, been asserted, and to the assertion no slight credence is attached, that we are far more indebted to the possession of capital (and thereby of ability to afford extended credits) for sustaining our commercial prosperity, than to evidences of Taste in our manufactures at large. I am not disposed to admit the accuracy of this deduction, in the sweeping sense in which it has been applied; but there are facts exhibited in some of the manufactures of our continental neighbours, which prove the necessity of amendment both in the style and variety

of design current here. There is, so far as my means of information reach, no difference of opinion as to the greater care bestowed abroad upon the education of every individual, with a view to proficiency in the particular branch of manufacture wherein his ability is hereafter to be made available; and such a system, steadily carried out, would of itself create a superiority difficult to overtake—the capacity of mind in the productive classes of all countries, being measured by a common standard.

In many of the finer productions of the loom, elegance of design is the index to preference; the material, rich and lustrous in itself, requires an assimilating taste in the artist to produce the varied effect it is susceptible of receiving, and by such combinations only can the producer arrive at, or maintain, a commanding position in his department. Fashion, indeed, is considered a frequent and abrupt intruder upon the steady course of the manufacturer; she rejects, it is true, at the present day, the unmeaning and the inappropriate, but welcomes and remunerates the best entitled claimant to favour; rarely erring in judgment as to the taste by which her preference is attracted.

to constrain, disguise, or conceal them, like those of modern Europe, the artists had constantly before their eyes every possible variety of models, in which expressions of grace, elegance, and dignity were displayed in every possible mode and degree. In the gymnastic feativals, too, where men of high rank and liberal education entered into contests of personal strength and sgifty, they had opportunities of seeing these models exhibited without reserve, not only in every accidental variation of attitude and position, but in every mode and degree of muscular effort and exertion. By studying and imitating these, and not applying to any abstract rules or predeterminate lines of grace, elegance, or beauty, the great sculptors of Greece appear to me to have produced those musterpieces, which have been the admiration of all subsequent ages and generations of civilized men.

That which constitutes the great characteristic difference between

liberal and mechanic art, and which gives to the former all its superiority, is feeling or sentiment; a quality that is always easily perceived, but incapable of being described. It is this which gives, in different ways, those inexpressible charms and graces to the works of Corregio, of Rubens, of Rembrandt, and of Claude; which, amildst inaccuracies, that every student of every academt of every academt of every academt or every about the bolder; and will continue to do so, as long as a trace of them shall remain.—R. Payne Knipht, Principles of Taste, pp. 216, 243.

The habit of contemplating and brooding over the ideas of great geniuses, till you find yourself warmed by the contact, is the true method of forming an artist-like mind; it is impossible in the presence of those great men, to think or invent in a mean mamner; a state of mind is acquired that receives those ideas only which relish of grandeur and simplicity. —Sir Joshua Reynolds' Discourses, Vol. 2, p. 87.

Results of the same nature attach in every department where Ornamental Design is introduced, and so extensive is the application of it, that few can be deemed independent of the influence it holds in the legitimate dominion of Taste; to mechanical effort, directed towards improvements in the requisites and conveniences of society, it adds the desiderata of finish and of value, because it is the feature invariably referred to as perfecting the claim to notice and approbation on which every judicious producer places reliance. It must, therefore, excite surprise that this branch of art remained, until very recently, in an obscure and depressed condition, little befitting the interests of this great country *-it was not, certainly, that its importance was unknown or unfelt, though the more opulent of our manufacturers remained passive; satisfied, perhaps, with the preponderance incident to their position, which included the selection and employment of available talent; but it is precisely in this way that we have incurred so large an arrear, both in variety of style and in the superior adaptations of ornamental design, which we are bound to acknowledge in some descriptions of foreign manufacture. † In an actual dearth of qualification in the draughtsman and modeller, all below the first-rate manufacturer have been compelled to wait opportunities of copying, or to seek even less reputable methods of possessing themselves of patterns, wherewith to maintain the shadow of competition. The necessity for an amended system has, therefore, gradually forced itself upon attention, and could be carried into effect by no other means than those of cheap instruction, and raising up by cultivation, on a liberal scale, a supply of native talent, sufficiently matured and diversified; want of unanimity, the actuating power in all great movements and ameliorations, appears to have operated as the principal cause of delay, for of pecuniary resources, the parties most interested are neither deficient or niggard; the experiment of offering instruction upon a plan and terms generally available, was consequently left to originate in legislative inquiry; and a public demonstration has been made towards remedying this long-existing defect and reproach.

* In taking a general view of the subject before them, the committee advert with regret to the inference they are obliged to draw from the testimony they have received,-that, from the highest branches of poetical design, down to the lowest connection between design and manufactures, the arts have received little encouragement in this country. The want of instruction in design among our industrious population-the absence of public and freely open galleries, containing approved specimens of art-the fact, that only recently a National Gallery has been commenced among us, have all combined strongly to impress this conviction on the minds of the members of the committee. In many despotic countries, far more development has been given to genius, and greater encouragement to industry, by a more liberal diffusion of the enlightening influence of the arts. Yet to us, a peculiarly manufacturing nation, the connection between art and manufactures is most important; and for this merely economical reason, (were there no higher motive), it equally imports us to encourage art in its loftier attributes, since it is admitted that the cultivation of the more exalted branches of design tends to advance the humblest pursuits of industry, while the connection of art with manufacture has often developed the genius of the greatest masters in design .- Report of the Select Committee of the House of Commons appointed to enquire into the best means of extending a knowledge of the Arts and of the Principles of Design among the People. Session 1836, p. iii.

† It has too frequently, if not uniformly occurred, that the witnesses, consulted by the committee, have felt themselves compelled to draw a comparison more favourable (in the matter of design) to our foreign rivals, and especially to the French, than could have been desired either by the committee or the witnesses.

The committee were anxious to investigate the pervading cause which seemed to justify this conclusion. It appears that the great advantage which foreign manufacturing artists possess over those of Great Britam, consists in the greater extension of art throughout the mass of society abroad. In France, it is cheap, because it is generally diffused. In England, a wealthy manufacturer has no difficulty in procuring superior designs. Our affluent silversmiths have called to their aid the genius of Flaxman and of Stothard. But the manufacturer of cheap plate and inferior jewellery cannot procure designs equal to those of France, without incurring an exense disproportioned to the value of the article on which his labour is employed .- Ibid, p. iv.

‡ His Majesty's Government has this year, for the first time, proposed a vote in the estimates for the establishment of a Normal School of Design.

It appears to the committee, that the formation of such an institution, not mere theoretical instruction only, but the direct application of the arts to manufactures ought to be deemed an essential In this respect, local schools, where the arts reside, as it were, with the manufacture to which they are devoted, appear to possess many practical advantages. In such situations, it is probable that the arts will strike root and vegetate with vigour .- Ibid, p. v.

It will give your committee the sincerest gratification if the r of their inquiry (in which they have been liberally assisted by the artists of this country) tend in any degree to raise the character of a profession which is said to stand much higher among foreign nations than in our own; to infuse, even remotely, into an industrious and enterprizing people, a love of art, and to teach them to respect and venerate the name of "Artist."—Ibid, p. xi.



HE School of Design, set on foot by the Government, has given a fair earnest of the good to be accomplished;* and in its councils we find men whose station, or prominent connection with manufacture, are vouchers for the effective management required—but far more extensive advantages arise out of the new state of things than can be looked for from a single establishment. In the metropolis, a contemporary already enters upon a friendly rivalry in the cultivation of the arts of Taste—the "Society for promoting Practical Design, and diffusing a knowledge and love of the Arts among the People,"

has grown out of the impulse given by the parliamentary report, but independently of other than gratuitous services and liberalities: it possesses, therefore, in an eminent degree, the persevering spirit and activity by which difficulties may be surmounted, and public benefits engrafted upon the habits and tastes of the people: in fulfilment also of the views and intentions conveyed by the title it has assumed, this society has invited the correspondence of similar institutions wherever formed, or in progress, and the influence and experience of its founders; have been cheerfully tendered for their advancement. In the principal manufacturing districts, attention is fixed upon emulating these parent institutions in the encouragement afforded for the study and practice of design. Schools thus supported, and from conviction, also, of the impulse to be given by successions of fresh and vigorous ideas, wherever ornamental design can be introduced, must be replete with usefulness. I am of the number who entertain favourable anticipations of the result of these measures; in addition, they advance the artizan a forward step in the scale of estimation and acquirement, and cement, still more closely, the bond of mutual interest between the employer and the employed.

Whatever may be the tendency of casual position, or of education, in the formation of individual taste, I think it must be admitted that constitutional predisposition has also a decided share in establishing the bias, and inducing the evidences, by which we judge of the presence and quality of this faculty; for the gay, the tranquil, and the melancholy, § have their several and

- * Every seminary of learning may be said to be surrounded with an atmosphere of floating knowledge, where every mind may imbite somewhat congenial to its own original conceptions. Knowledge, thus obtained, has always something more popular and useful than that which is forced upon the mind by private precepts or solitary needitation. Besides, it is generally found, that a youth more easily receives instruction from the companions of his studies, whose minds are nearly on a level with his own, than from those who are much his superiors; and it is from his equals only that he catches the fire of emulation.—Ev Joshua Reynolds' Discourses, Vol. 1, p. 8.
- $\ensuremath{\dagger}$ The operations of this society are carried on at Saville House, Leicester Square.
- ‡ Among these are seen the names of Messrs. Ewart, Chairman, Wyse, M. P., Ashton Yates, M. P., and Hutt, M. P., members of the parliamentary committee, Sir Martin Arthur Shee, President of the Royal Academy, and many distinguished professors and patrons of the arts.
- § Every man has had reason to observe a difference in his sentiments, with regard to the heauty of particular objects, from those of other people; either in his considering certain objects as beautiful,

which did not appear so to them, or in their considering certain objects as beautiful which did not appear so to him. There is no instance of this more common than in the case of airs in music. In the first case of such a difference of opinion, we generally endeavour to recollect. whether there is not some accidental association of pleasure which we have with such objects, and which affords us that delight which other people do not share; and it not unfrequently happens, that we assign such associations as the cause of our pleasure, and as our apology for differing from their opinion. In the other case, we generally take it for granted, that they who feel a beauty where we do not, have some pleasing association with the object in question, of which we are unconscious, and which is accordingly productive to them of that delight in which we are unable to share. cases, although we may not discover what the particular association is, we do not fail to suppose that some such association exists which is the foundation of beauty, and to consider this difference of opinion as sufficiently accounted for on such a supposition.

The different habits and occupations of life produce a similar effect on the sentiments of mankind with regard to the objects of Taste, by their tendency to confine their sensibility to a certain class of objects, and to render all others indifferent to them. In our progress from infancy to manhood, how much do our sentiments of beauty change with our years; how often, in the course of this

peculiar tastes; although there may be a concurrence, expressed or implied, in relation to objects immediately affecting the senses, and a disposition to join in sentiments of approbation towards others where the tastes of mankind usually coincide. The animal spirits* may be said to give vigour to the imagination, as well as energy of action to the body-their rapid flow is accordingly marked by brilliant but hasty conceptions, often the origin of caprice or the instability in judgment, diametrically opposed to deliberate and well-founded taste; while the medium, or tranquil temperament, which indicates a steady equipoise of the animal functions, though less prompt, seems best fitted to the development of intellectual superiority; here, cultivation meeting a congenial soil, each temporary attention begets impressions partaking of the accuracy incident to a more perfect organization. † To these, melancholy, in its various gradations of depression, affords a contrast too frequently recurring to escape observation; it would appear that the mind, fettered by the imperfections of its habitation, struggles in vain for emancipation and enjoyment, and ultimately succumbs to the causes by which it is affected; listlessness and langour are the mildest evils attendant on the melancholy; their imagination is therefore restrained in the excursions and associations essential to taste; hence, we rarely find in them, under the most favourable circumstances in matters relating to the arts, more than an acquiescence in, or deference to, the tastes of others.

progress, do we look back with contempt, or at least with wonder, upon the tastes of our earlier days, and the objects that gratified them!

The difference of original character, or the natural tendency of our minds to particular kinds of emotion, produces a similar difference in our sentiments of beauty, and serves, in a very obvious manner, to limit our taste to a certain class or character of objects. There are men, for instance, who, in all the varieties of external nature, find nothing beautiful but as it tends to awaken in them a sentiment of sadness, -- who meet the return of spring with minds only prophetic of its decay, and who follow the decline of autumn with no other remembrance than that the beauties of the year are There are men, on the contrary, to whom every appearance of nature is beautiful, as awakening a sentiment of gaicty.; -to whom spring and autumn alike are welcome, because they bring to them only different images of joy; - and who, even in the most desolate and wintry scenes, are yet able to discover something in which their hearts may rejoice. It is not, surely, that nature herself is different, that so different effects are produced upon the imaginations of these men; but it is because the original constitution of their minds has led them to different habits of emotion, because their imaginations seize only those expressions in nature, which are allied to their prevailing dispositions,—and because every other appearance is indifferent to them, but those which fall in with the peculiar sensibility of their hearts. The gaiety of nature alone, is beautiful to the cheerful man; its melancholy, to the man of sadness; because these alone are the qualities which accord with the emotions they are accustomed to cherish, and in which their imaginations delight to indulge.—Alison, Nature and Principles of Taste, Vol. 1, pp. 84, 90.

* Some persons have constitutionally such a vivacity of spirits — such a restlessness rather than fertility of imagination, ever—showing itself in new combinations of imagery, sometimes just and pleasing, and sometimes the reverse, that they may be said to live naturally in a state bordering on intoxication; their spirits being as much the effects of stimulants as those which are given by wine; but of natural and constitutional stimulants which rise and operate

occasionally, and then leave them low and vapid, till the nerves have recovered their irritability or power of action; for such persons have always their ebbs and flows of spirits; the fit of vivacity being invariably followed by one of dejection. Hence wit and madness are said to be nearly allied: since, if these constitutional and inherent stimulants act upon machinery too weak to bear them, they will of course break it. In minds of adequate vigour, endned with just feelings, and enriched with various imageny, the combinations which they excite, though unusual and diversified, will always be just and coherent; and, in the readiness and facility of such combinations, wit properly consists: but if the proportionate strength of the stimulants be too great, and the action, in consequence, too violent, though the readiness and facility of combination may remain, or even be increased, the justness and coherence of it is gone, and madness, of course, becomes the result.—R. Payne Knight, Principles of Tuste, p. 141.

† L'heureuse conformation des organes s'annonce par un air de force; celles des fluides, par un air de vivacité; un air fin est comme l'étincelle de l'esprit: un air doux promet des égards flatteurs: un air noble marque l'élevation des sentimens: un air teodre semble étre le garant d'un retour d'amitié.

Tous ces différens airs sont agréables, non seulement par les qualités qu'ils expriment, mais encore par les sentimens qu'ils font nâtire dans celui qui les apperçoit; et il le sont plus ou moins, suivant leurs rapports secrets avec nos dispositions particulieres.

La perfection consiste dans la possession des qualités du corps, de l'esprit, et de l'ame lesquelles nous mettent à portée de nous procurer un solide bonheur, en conformité des intentions de notre auteur, gravées dans la nature de notre être.

Nous sommes d'autant plus parfaits, que le corps à moins de principes de maladie, et qui'l est plus capablé d'exécuter les mouvemens qui hi sont ordonnés; que l'esprit à moins de principes d'erreur, et plus de facilité à saisir, et à exposer le vrai; cafin que l'ame à dans la nature de ses goûts, moins de principes de regrets, de chagrin, d'inquétude, et qu'elle est plus disposée à regler toutes ses volontés par des jugemens clairs et certains, qui aient pour objet un bonheur solide et durable.—Théorie des Sentimens Agréables, pp. 64, 68,



EFINITE effects upon Taste undoubtedly result from the causes which have been briefly sketched; but endless modifications of this faculty are induced and retained in subserviency to the common laws and affections of our nature: even a constant familiarity lessens our sensibility towards the highest objects by which it can be excited; still more frequently the business of life intrudes its cares and disquietudes, and certain habits of thought are acquired, to the exclusion of refined perceptions, and a delicate play of the imagination. Thus, as in the growth and formation

of Taste, the ratio of mental energy and adventitious circumstances of individuals, have a combined tendency, so must the latter, from the moment when discrimination is established to the verge of second childhood, have a direct influence upon the evidences of it furnished by their opinions and pursuits.

I believe that those who have given any beyond superficial attention to the subject, will nearly agree in these deductions: so delicate are the emotions attendant upon a comprehensive Taste, that they may be said to wither under disadvantages affecting the comparative ease which seems essential to their nurture, and the maintenance of a superiority in such matters, of which we become aware by a concurrent deference not to be misunderstood. In exalted degrees of Taste, the eye, quickened by experience, and accustomed to comparison, has acquired certain principles of correspondence with what is beautiful and elegant, separating grace and originality from affectation and mannerism; and decides upon gradations of these qualities with the same species of feeeling that an intelligent ear, when listening to diversified modulations in a musical composition, distinguishes the natural and instinctive effect produced by pleasing combinations of sound; tracing throughout, however rapid may be the execution, the union of reciprocal or responsive vibrations which constitute the harmony of its construction.

The acquirement of good Taste,* by a discipline and training of certain principles of our nature, on which it is founded, becomes first in order of the intentions of this work: we are, indeed, scarcely possessed of any faculty, whether of mind or body, that is not susceptible of improvement, and we need but refer to the senses for indubitable proofs of this fact; the sight, touch, and hearing, are invariably quickened by practice, and the degree of dependence which individuals are accustomed to place upon them. Man, in his uncivilized condition, relies upon the external senses for support and preservation; in this state, the eye and ear attain both power and precision, unknown where busy and varied occupations supersede the stealthy step and piercing scan of the inhabitant of the wilderness. The perfection at which these organs arrive, when necessary to existence, proves also the wise ordination that endues them with spontaneous

^{*} Goodness of Taste lies in its maturity and perfection. It consists in certain excellencies of our original powers of judgment and imagination combined. These may be reduced to four : sensibility, refinement, correctness, and the proportion or comparative adjustment of its separate principles. All these must be in some considerable degree united, in order to form true Taste. The person in whom they meet, acquires authority and influence, and forms just decisions; which may be rejected by the caprice of some, but are sure to gain general acknowledgment. This excellence of Taste supposes not only culture, but culture judiciously applied.

Want of Taste, unavoidably springs from negligence; false Taste, from injudicious cultivation.—Gerard, Essay an Taste, p. 9.

Le sentiment dont je parle est dans tous les hommes, mais comme ils n'ont pas tous les oreilles et les yeux également bons, de méme ils n'ont pas tous le sentiment également parfait. Les uns l'ont meilleurs que les autres, ou bien parce que leurs organes sont naturellement mieux composés, ou bien parcequ'ils l'ont perfectionné par l'usage fréquent qu'ils en ont fait, et par l'experience.— Du Bos, Refese: Critique sur la Peinture, §c. Part 2, p. 23.

improvement, while the culture of the intellectual faculties is, in a great measure, entrusted to our own care, and their perfection left, as it were, dependent on our endeavours to regulate and render them conducive to our well being, and the higher enjoyments of life.

The early indications of Taste are crude and confined, it can only advance by slow steps towards excellence; but by every exertion of it, properly applied, objects are presented in a new and enlarged point of view; hence, the law of habit applies as the immediate source of improvement in this, as in all our faculties of action and perception. Habitual exercise establishes an harmonious subordination of the principles of Taste, and renders our ideas determinate and easy of arrangement; this enlargement and amplitude of mind is, therefore, necessary to strengthen the judgment in decisions upon Taste, and equally so where the tastes of others are to be conciliated towards novelty in the ornamental arts. One of the effects to follow the public inquiry and opinion, already alluded to and quoted, will be access to galleries or collections of works, to which excellence is, by common consent, awarded, with increased facilities for study and a practical application of the acknowledged principles of art. The industrious classes will therefore possess opportunities, previously unattainable, for the cultivation of their own taste and talent, with the advantage of introducing these qualifications to notice, in the branches of manufacture to which they are attached.



APABILITIES, even of the average kind, submitted to the course of instruction opened by Schools of Design, may be expected, within a short period, to assume the shape and direction of future Taste. In pursuit of reputation in this profession it should be borne in mind, that, of the young artist or draughtsman, memory is hereafter to become the principal resource; the results of his studies should, therefore, be recorded with a care proportioned to the importance of being able (when

his own abilities are to abide a test) to bring to his aid recollections of peculiar excellence, in the examples which have passed under his observation. Memory exerts a further influence; it corrects the imagination,* by exhibiting its recollections in the same form and order they were received by sense; to a mind intent upon representation, in any of the imitative arts,

* Many of the combinations of ideas which imagination produces, are representations of nothing that exists in nature; and therefore, whatever is fictitious or chimerical is acknowledged to be the offspring of this faculty, and is termed imaginary. But wild and lawless as this faculty, and is termed imaginary. But wild and lawless as this faculty, and is termed imaginary. But wild and lawless as this faculty appears to be, it commonly observes extra in general rules, associating chiefly ideas of such objects as are connected by the simple relations of resemblance, contrariety, or vicinity; or by the more complex ties of custom, co-existence, or order. It sometimes presumes that ideas have these relations where they have them not; but, generally, it discovers them where they are; and by this means it becomes the cause of many of our most important operations.

Wherever fancy supposes, or perceives in ideas, any of the uniting qualities just now mentioned, it readily, and with a kind of eagerness, passes from one idea to its associates. Thus, the picture of a friend transports the mind in an instant, by means of resemblance, to the conception of that friend; and it introduces the recollection of many particulars in his character and conduct, by means of the relation which they bear to him as their cause; and

this effect might be illustrated by many obvious examples, with respect to all the associating qualities. Ideas to which they belong, are often so strongly connected by the inagination, that they become almost inseparable, and generally appear together. Where one of them is conceived, no force can prevent the other from rushing into the mind.

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Imagination proceeds a step further; where a number of distinct on account of the facility with which all the group is taken into a whole, on account of the facility with which all the group is taken in, and considered as composing only one perception. This is the origin of all our complex perceptions. It is fancy which thus bestows unity on number, and unites things into one image, which, in themselves, and in their appearance to the senses, are distinct and separate. By this operation, fancy has great influence on Taste; for all the objects that affect Taste; and excite its sentiments, are certain forms or pictures made by fancy—certain parts or qualities of things which it combines.—Gerard, Essay on Taste, pp. 158, 162.

remembrance, or the effort by which memory recals the proportions and lineaments of objects, prescribes, at the same time, limits beyond which imagination may not trespass; thus, happy combinations of memory with imagination, produce also accuracy combined with vigour, and frequently a gracefulness of execution acceptable to the most refined tastes.

In all operations of confirmed and acknowledged Taste, <code>judgment*</code> assumes and maintains its ascendancy over the subordinate faculties; it weighs, compares, and revises the more transient decisions of perception, and its gradual establishment should be visible in the successive productions of the young artist. In a course of study, the judgment should therefore be exercised by attentive examinations of objects of a superior caste, to which the student may have access; of the skilful arrangement of constituent parts, as accessories to symmetry and beauty; together with the form, colour, and expression, to which, as a whole, extraordinary merit has been conceded. These recommendations imply, of course, unremitting diligence; but this devotion of the intellectual powers will be attended by ultimate conviction of its necessity; and that the mind thereby becomes strengthened, and better fitted also for the fulfilment of other duties and engagements.

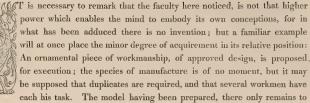
To the opinions I have advanced on the advantages to be gained in the development of Taste in Ornamental Design, by a well-directed course of study, it may be useful to add some illustrations, derived from personal experience and observation, as to the progress of this faculty in the mechanic, independently of other accessories than those bestowed by nature. The first steps of mechanical life, like those of infancy, are feeble and uncertain; the young artizan, awkward and ignorant, brings into the sphere of his labours no advantages but those of industry and emulation; he handles the file, the riffle, the gouge, or the chisel, as a schoolboy fingers his pen, and gazes at the adroit workman with a childish wonder—follow him through the years of his probation, and the succeeding eras of his manufacturing existence, and it will be seen that the progress of his ability and skill has duly kept pace with the means of observation afforded by his situation, and the extent of his knowledge: the truth of his work, and the neatness of its finish, the spirit and beauty of its execution, are in harmony with the delicacy of his fancy and the acuteness of his judgment; but this delicacy and acuteness are the result of experience alone; the discriminative faculty would not have been expanded, had not the germs of Taste been inherent in the particular constitution of his nature.

* Judgment measures the amplitude of things, determines their proportions, and traces out their wise construction and beneficial tendency. It uses all the methods which art and science indicate, for discovering those qualities that lie too deep to strike the eye. It investigates the laws and causes of the works of nature; it compares and contrasts them with the more imperfect works of art; and form combinations, that will strongly affect the mental taste.

Judgment finds out the general character of each art, and by comparing them, draws conclusions concerning the relations which subsist between different arts. Till it has discovered these, none of them can acquire that additional power of pleasing which is imparted to them by their mutual connection.

By an accurate scrutiny of the various relations of parts, judgment fixes the situation in which they will appear with greatest

advantage, and most promote that regular organization on which both the elegance and vigour of the whole depends. It compares characters with nature, and pronounces them either real or monstrous. It compares them with other characters, and finds them good or bad in kind, properly or improperly marked. It compares them with themselves, and discovers whether they are consistent or inconsistent—well or ill supported; whether their peculiar decorum is preserved or violated. Truth and justice is the foundation of every beauty in sentiment; it imparts to it that solidity, without which it may dazzle a vulgar eye, but can never please one who looks beyond the first appearance: and to ascertain truth, to unmask falsehood, however artfully disguised, is the peculiar pregative of judgment. The finest entiments, if applied to subjects unsuitable, may not only lose their beauty, but even throw deformity upon the whole; for judgment alone perceives the fitness omfitness of their application.—Gerard, Essay on Taste, pp. 86, 89.



the artizan to produce a fac-simile of his pattern; here Taste alone produces the difference in execution; and this, whether it be a work of handicraft or mechanism—whether a cast from the mould, or a throw from the potter's wheel-a plate from the die, or an effort of the chasing hammer-all, and each, will owe the merit of the execution to the Taste of the artizan; and that Taste the result of skilful manipulation, responding to the inward sense of appropriate beauty. But again:-Specimens of various manufactures are exhibited to mechanics in the several departments of each fabric; here the limitations of discernment will be manifest; in the metal work, beauties and defects will be appreciated and observed by the founder, which will be overlooked by the potter; the scientific skill lavished upon the embroidered silk would attract the notice of the weaver, while artizans of other trades would exert no other species of criticism, than that furnished by comparison with results proper to their own modes of workmanship.

There is so near a connection between the principles that compose and constitute the unity of mind by which our decisions are governed and our actions impelled, that their separate jurisdiction can scarcely be defined; and this difficulty, of itself, sufficiently accounts for the various hypotheses applied to elucidate the operation of given combinations of the mental faculties in producing an accomplished Taste: it appears, however, entirely consistent with general observation, and agrees also with the limited experience to which, only, I can lay claim, that from the simpler elements of improved perception and accurate discrimination are derived the approaches to superiority, whether in execution or of appreciation, so designated; for, practically, we find the acquirement of Taste marked by progressions keeping pace with the exercise of these particular faculties, and in no other ratio or proportion: a mental standard is thus gradually established, conversant with the real qualities of things, and their true features and proportions; in estimating them, we no longer rest satisfied with being pleased, but we proceed to discover the determinate quality by which the emotion of pleasure has been excited, and, in this manner, the common sensibilities of our nature are corrected. By experience, custom, or habit, expressions of the same import, but differently applied, we can alone succeed in maturing the original powers of mind upon which our outward senses reflect every object, by means of the several instincts peculiar to them.

I have allowed the perception of beauty* to take precedence of the sense or feeling excited

some positive qualities. And since it is no creature of our reasonis generally very different from our measures and proportions, we must conclude that beauty is, for the greater part, some quality and Beautiful, p. 196.

^{*} Beauty is a thing much too affecting not to depend upon in bodies acting mechanically upon the human mind, by the intervention of the senses. We ought therefore to consider attentively since it strikes us without any reference to use, and even where no in what manner those sensible qualities are disposed, in such things use at all can be discerned—since the order and method of nature as by experience we find beautiful, or which excite in us the passion of love, or some correspondent affection .- Ed. Burke, on the Sublime

by contemplation of the sublime,* as more essentially interwoven with the arts of Taste, and, therefore, with the classes of ornament upon which I am hereafter to treat; all writers have connected the sublime with the beautiful, in deducing Taste from its first principles as implanted in our nature, giving a precedence to the former; and of the propriety of such an arrangement, in a work solely devoted to that purpose, there can be no doubt. The earliest and most venerated records are filled with descriptions and imagery of the most sublime kind; and these, whether destined to impart the idea of infinite power, in a control or display of the mightier elements of creation, delivered in majestic reproof and admonition, or, in softer metaphor, extending hope and promise, are founded on the effect which the sublime is ordained to exert and hold on the human mind and senses. In this and similar attempts to apply our reasoning powers, we are, as it were, unavoidably led to the source of the sublime; and here, as on other subjects, our ideas are equally active and varied; but, bounded in their excursions by infinity and its attributes, they are resolved into corresponding emotions, of which terror is the extreme, and humility the rational and consolatory.

Inferior degrees of sublimity are consistently assigned to many works of art, wherein great labour or skill is evident, or both may be combined; of this description are buildings; of vast

* In a general view of beauty, it naturally occurs that we should compare it with the sublime; and in this comparison, there appears a remarkable contrast; for sublime objects are vast in their dimensions—beautiful ones, comparatively small; beauty should be smooth and polished -the great, rugged and negligent; beauty should shun the right line, yet deviate from it insensibly—the great, in many cases, loves the right line, and when it deviates, it often makes a strong deviation; beauty should not be obscurethe great ought to be dark and gloomy; beauty should be light and delicate—the great ought to be solid and even massive. They are, indeed, of a very different nature; one being founded on pain, the other on pleasure; and however they may vary afterwards from the direct nature of their causes, yet these causes keep up an eternal distinction between them, a distinction never to be forgotten by any whose business it is to affect the passions. In the infinite variety of natural combinations, we must expect to find the qualities of things the most remote imaginable from each other united in the same object. We must expect, also, to find combinations of the same kind in works of art. But when we consider the power of an object upon our passions we must know that, when any thing is intended to affect the mind by the force of some predominant property, the affection produced is like to be the more uniform and perfect, if all the other properties or qualities of the object be of the same nature, and tending to the same design as the principal:

If black and white blend, soften and unite
A thousand ways, are there no black and white?

If the qualities of the sublime and beautiful are sometimes found united, does this prove that they are the same; does it prove that they are any way allied—does it prove even that they are not opposite and contradictory? Black and white may soften, may blend; but they are not therefore the same. Nor when they are so softened and blended with each other, or with different colours, is the power of black as black, or of white as white, so strong as when each stands uniform and distinguished—Didd. p. 2022.

† He that would know what kind of idea it is to which we give the name of infinity, cannot do better, than by considering to what infinity is by the mind more immediately attributed, and how the mind comes to frame it.

Finite and infinite seem to me to be looked upon by the mind as the modes of quantity, and to be attributed primarily in their first designation only to those things which have parts, and are capable of increase or diminution, by the addition or subtraction of any the least part; and such are the ideas of space, duration, and number. "Tis true that we cannot but be assured that the great God, of whom and from whom are all things, is incomprehensibly infinite. But yet, when we apply to that first and Supreme Being, our idea of infinite, in our weak and narrow thoughts, we do it primarily in respect of his duration and ubiquity; and, I think, more figuratively, to his power, wisdom, and goodness, and other attributes, which are properly inexhaustible and incomprehensible. For when we call them infinite, we have no other idea of this infinity but what carries with it some reflection on, and estimation of, that number or extent of the acts or objects of God's power, wisdom, and goodness, which can never be supposed so great or so many, which these attributes will not always surmount and exceed, let us multiply them in our thoughts, as far as we can with all the infinity of endless number. I do not pretend to say how these attributes are in God, who is infinitely beyond the reach of our narrow capacities; they do, without doubt, contain in them all possible perfection; but this, I say, is our way of conceiving them, and these our ideas of their infinity .- Locke, on the Human Understanding, Cap. 17,

† Magnitude in breadth, is expressive to us of stability, of duration, of superiority, of destruction. Towers, forts, castles, &c. are sublime in consequence of this association, though very often they have no other considerable magnitude. The Pyramids of Egypt are strikingly sublime in point of form, from this expression, as well as from the real knowledge we have of their duration. We are so acconstomed to judge of the stability of every thing by the proportion of its base, that terms borrowed from this material quality, are, in every language appropriated to the expression of some of the sublimest conceptions we can form; to the stab..ity of nations, of empires, of the laws of nature, of the future hopes of good men.

Magnitude in length, is expressive to us of vastness, and when apparently unbounded, of infinity; that being naturally imagined to be without end, to which we can discern none. It is impossible to see a vast plain, and above all the ocean, without

extent and solidity; certain sounds,* either sudden, and resembling, by concussion upon the ear, the sublimity of thunder; or modulated, as in the sublimity of musical composition. The emblems of religion, power, mortality, &c. excite also a sensation of the sublime, from the associations with which our experience, of every kind, invests them; the objects enumerated admit, with but few exceptions, of beauty in design and ornament; which, contributing largely to give effect to the motives and purposes of their construction, the objects themselves are necessarily within the province of Taste.

Mr. Burke, in his Philosophical Inquiry, speaks of "the passion caused by the sublime," dividing it into the sensations of astonishment, terror, awe, &c.; some or other of these sensations being inseparable from our ideas of the true sublime, and the history of mankind entirely concurring, the propriety of this definition must be allowed; where revealed religion has been wanting, or obscured, we invariably trace the establishment of an artificial sublimity, by means and representations devised to awaken and perpetuate similar sensations; of this class were the vast temples or excavations, and colossal divinities of remote ages, together with the mystical extravagances of mythological priestcraft. Evidences of the plenitude of this passion in countries previously unknown, are furnished in many narratives of discovery; those of our own circumnavigator, Cook, describing the natives of the islands of the Southern Ocean, and their customs, are in point; he found a superstition founded on terror to be the dominant power, and

this impression. In spite of the knowledge we have of the immense space between us and the fixed stars, and of the comparatively trifling distance between any two points in this globe, yet the former is not nearly so sublime as the view of the ocean without shore, or even of a great plain without bounds.

Magnitude in height is expressive to us of elevation, and magnanimity. The source of this association is so obvious, and the association itself is so natural, that such qualities of mind have in all ages been expressed by these images, and such magnitudes described by terms drawn from these qualities of mind.

Magnitude in depth is expressive to us of danger or terror, and, from our constant experience, of images of horror.—Alison on the Beauty and Sublimity of the Material World, p. 326.

* All sounds in general are sublime, which are associated with ideas of danger: the howling of a storm,—the murmuring of an earthquake—the report of artillery—the explosion of thunder, &c.

All sounds are in general sublime, which are associated with ideas of great power or might: the noise of a torrent—the fall of a cataract—the uproar of a tempest—the explosion of gunpowder—the dashing of waves, &c.

All sounds are in the same manner sublime, which are associated with ideas of majesty or solermity, or deep melancholy, or any other strong emotion; the sound of the trumpet and all other warlike instruments—the note of the organ—the sound of the curfew, the tolling of the passing bell, &c. Ibid, p. 193.

† The dimensions of those actually enumerated, extend from twelve to seventy cubits in height. Some are figures of men tothers of animals, chiefly of the sphymx. The latter appear to have been in considerable numbers, usually ranged in corresponding lines on the opposite sides of the approach to the great temple. Of the human colossi, again, some were isolated, and more probably objects of worship; others were merely ornaments, chiefly employed as columns, as in the famous Prophylacon of the temple of Vulcan, ascribed to Psammetichus, and erected at Memphis. Of the unattached figures, the attitude appears to have exhibited but little action; the posture apparently various, though seldom

erect. One is described as recumbent, seventy cubits long, accompanied by two smaller, standing one at each extremity. The largest statutes now known, namely, two in the Memononium at Thebes, are both in a sitting posture. All these works, even the columnar statues, seem to have been connected with religious rites or symbols.—History of Sculpture, Painting, and Architecture, by J. S. Memes, L.L. D., (Constable's Miscellany, Vol. 39, p. 26.)

Of the works of Phidias, the Olympian Jupiter, and the Minerva of the Parthenon, colossal statues composed of gold and ivory, were the most wonderful productions of ancient art. The former, placed in the temple at Elis, was sixty feet high, in a reposing attitude, the body naked to the cincture, the lower limbs clothed in a robe gemmed with golden flowers; the hair also was of gold, bound with an enamelled crown; the eyes of precious stones, the rest of ivory. Notwithstanding the gigantic proportions every part was wrought with scrupulous delicacy; even the splendid throne was carved with scrupulous delicacy; even the splendid throne was carved with finerva of infr.o. dimensions, being only forty feet in altitude, but equal, if not superior, in beauty of workmanship and richness of material; the nude being of ivory, the ornaments of gold.— Did, p. 61.

All works of great labour, expense, and magnificence are sublime; such as the wall of China; the colonnades of Palmyra; the pyramides of Egypt, and the aqueducts of Rome; and, in short, all buildings of very great dimensions, or objects of very great richness and splendour; for, in contemplating them, the mind applies the ideas of the greatness of execution, necessary to produce such works, to the works themselves; and therefore feels them to be grand and sublime, as works of man; though if compared with the works of nature, their dimensions may be small and contemptuble. Great wealth, too, is so nearly allied to great power, that the contemplation of its splendour equally exalts and expands the imagination. Phidias's colossal statue of Jupiter in vory and gold might have been equally well executed in plaster gilt; but its effect upon the spectators would have been very different, as the priests and hierophants of Elis well knew.—R. P. Lnight, Principles of Taste, p. 362. every rude approach to art among them devoted either to sustain that power, or to produce analogous impressions upon their enemies in war. The specimens preserved in our museums are conclusive as to the object of the most laborious efforts of savage skill; they are still the same in the personal decorations of the chief and warrior; the paint, feathers, and wampum of the American, and the tattooed body of the New Zealander, are equally symbols, designed to inspire terror, and the unavailingness of opposition to irresistible power.



E may, however, without risk of material error, venture to separate the more imposing effects produced by the sublime, from those milder sensations to which, in ordinary phraseology, the same term is applied; there is a common admiration excited by the sublimity of heroism, clemency, the larger operations of benevolence, &c. as associated with ideas of self-devotion; of power, tempered by mercy; and of a philanthrophy embracing every creed and country. It is also constantly observed, that certain organizations of intellect are

disposed to cherish a feeling for the sublime with peculiar delight; the majority of such would, probably, and under exposure to exciting causes, be susceptible of the more potent sensations which have been described; but, in a general sense, education and the usages of polished society concur in subduing them, and in substituting, through the medium of the imitative arts, a succession of imagery congenial to this modification; hence the appreciation of the loftier style of poetry, of the tragic drama, of choral and pathetic music, and of the higher efforts of painting and sculpture; the ideas associated in these several productions immediately coinciding with a taste for the sublime.

As the sublime admits of gradations and becomes the basis of our exalted and contemplative pleasures, in like manner, the beautiful has its diminutives—of the agreeable, the elegant, the delicate, &c. Beautiful objects may be said to unite these qualities; others possess them only in different combinations, or, are distinguished by a single and corresponding appellative. The term "agreeable" implies an absence of forcible expression, but of durability in estimation, from the satisfaction with which we recur to whatever we have been led, by our impressions, to attach to it; of this character is the picturesque style of ornament, never imposing, but always pleasing, from the variety and good keeping of which it admits. Elegance has a more definite signification as applying to form; in many simple objects it therefore constitutes their beauty; but in others, it is reduced to an accessory of the quality to which it contributes. Delicacy* is an essential component of beauty; we recognize it in nature—we require it in art; here feebleness of execution is often mistaken for this quality, to which, though it may approach, yet never achieves the beautiful in composition. Delicacy has more extensive and important influences; its presence in sentiment, and in manners, enhances every beauty of social life; it enters into the most amiable

the liveliest idea of beauty and elegance. Among animals the greyhound is more beautiful than the mastiff; and the delicacy of a jennet, a barb, or an Arabian horse, is much more anishle than the strength and stability of some horses of war or carriage. I need here say little of the fair sex, where I believe the point will be easily allowed me. The beauty of women is considerably owing to their weakness or delicacy, and is even enhanced by their timidity, a quality of mind analogous to it.—Ed. Burke on the Subline and Breutiful, p. 204.

^{*} An appearance of delicacy, and even of fragility, is almost essential to beauty. Whoever examines the vegetable or animal creation, will find this observation to be founded in nature. It is not the oak, the ash, or the elm, or any of the robust trees of the forest, which we consider as beautiful; they are awful and majestic; they inspire a sort of reverence. It is the delicate myrite, it is the orange, it is the almond, it is the jasmine, it is the vine, which we look on as vegetable beauties. It is the flowery species, so remarkable for its weakness and momentary duration, that gives us

of those domestic tastes which, in an aggregate form, govern the prominent tastes of the public, and by a sympathy induced by the reflection of its own image, extends a willing patronage to every branch of the fine arts.

As a reasonable, if not conclusive and satisfactory, summary of the opinions I have offered upon a subject which has occupied the attention of so many authors eminent for talent and erudition, and who possessed, I believe without a single exception, the ease and leisure favourable to an investigation of this nature, it may be assumed, that beauty, however diversified the objects to which that term is applied, is the source of Taste, by stimulating an active exercise of our perceptive and discriminative faculties, and influencing a direction of them; on the one hand, towards the attainment of those intellectual pleasures with which the arts have an indissoluble affinity, derived from the powers of representation, and of illustration; on the other hand, and in the successful pursuits of industrious life, the same feeling for the beautiful prevails, and, whether limited merely to skilful imitation, or aspiring to a graceful ideality, is as clearly apparent in the labours of the mechanic, as in the most delicate efforts of the pencil, or in the cabinet of the man of taste.

Were it proper to enter into a more ample detail of the probable effect of a cultivation of Taste* upon broad and liberal principles, much might be said both in favour of the prevailing disposition to encourage measures having that tendency, and on the policy of carrying forward with energy the yet incipient plans by which so great a purpose may be promoted; but, as an

* The late Thomas Hope, Esq., in a large work on " Household Furniture, and Designs for interior Decorations," published in 1807, makes some excellent observations on the then depressed state of the arts in England; many of his remarks yet apply, and are, in fact, constantly reiterated by the advocates of the improvement and extension of taste. I transcribe a portion of his introduction in justice to an early, perhaps the very first, patron of classic elegance in the numberless objects included in the title of his work: in addition to great opulence he possessed a taste far in advance of his contemporaries, and a munificent spirit in dispensing his abundance, in every way advantageous to the fine arts. alluded to answered, in some degree, the intentions of its author, with a public proverbially slow in its advances on such subjects, and many improvements may be recognized as having originated in the designs given. Mr. Hope, after describing his immediate object, that of embellishing his own magnificent abode, by practical superintendence, and the assistance of native talent, proceeds to express a desire that his example might prove a stimulus to improvement in taste, and at the same time furnish employment to numbers, possessing talent in a latent, or worse, in a languishing state, from an absence of the requisite encouragement, proceeds in the following manner.

"Thus I hoped to afford to that portion of the community which, through the entire substitution of machinery to manual labour, in the fabrication of many of the most extensive articles of common use, had for ever lost the inferior kinds of employment, a means of replacing the less dignified mode of subsistence of which it had been deprived, by a nobler species of labour; one which absolutely demands the co-operation of those higher intellectual capacities which the former often allows to remain domant, or even tends to extinguish; and one in which, consequently, the powers of mere machinery can never emulate, or supplant the mental faculties of man. Thus I hoped to open to ingemuity a new and boundless field, in which the greater number of artists, who though qualified to rise above the sphere of the mere artizan, yet

are not sufficiently gifted to reach the highest provinces of the fine arts, might find an ample source of such employment as, without being of the most exalted description, were yet, to a certain degree elegant and dignified; and in which, moreover, that smaller number of superior men, destined by the liberality of nature to aspire at eminence in the highest and noblest branches of the fine arts, might find a means first to discover the latent germs of their genius to themselves and to others; first to cultivate and to extend their abilities; first to give to a distrustful public earnests of the far greater height to which more ample encouragement might ultimately carry their powers; and first to present to that public inducements to bestow on them that greater encouragement required for this purpose. Thus I hoped to entice the wealthy, through the more general diffusion of the charms of art, and through the thence resulting more general initiation into the mysteries of taste, to divert the employment of a larger portion of their opulence from an idle and a ruinous waste of those articles of gross sensuality or trivial amusement, which, incapable of being enjoyed until they are consumed, are only produced in order to be ag destroyed, to the more profitable as well as more dignified procurement of those monuments of visible elegance and intellectual beauty vhich, capable of being enjoyed during the longest periods, and by the greatest numbers, without suffering any material degradation can alone become instruments of durable gratification, as well as of solid and permanent grandeur; and thus, moreover, by enabling the lover of elegant refinement to find at home those objects of superior design and execution, which formerly he could only obtain from abroad; by converting into lucrative articles of home manufacture, and of beneficial exportation, those very commodities which had heretofore only appeared in the repulsive and unpatriotic shape of expensive articles of foreign ingenuity, and of disadvantageous importation, I hoped to increase in a considerable degree the internal resources, and the external independence of the commonwealth.'

authentic basis exists whereon a perfect understanding of the important question of elementary education in the arts of design may be founded, I prefer referring the reader to the evidence received by the Committee of the House of Commons, (Arts and Manufactures, Sessions 1835 and 1836), and the report of that committee. In these documents, in addition to the opinions of many eminent artists, those of practical men are elicited and brought to bear upon deficiences in design affecting the branches of manufacture with which they are severally connected, and they carry with them conviction, that the time has arrived, when longer to withhold encouragement for the development of British talent, or the protection to which a well-adapted design has equal claim with any other species of property, would be a culpable abandonment of, perhaps, the largest, and certainly the most buoyant source of commercial activity.



EFORE I quit the immediate subject of these introductory pages, I may be allowed to indulge in a few observations of a general nature, and therefore distinct from the course of argument previously adopted. As the objects of Taste are infinitely various, novelty affords its brightest charm to him whose perceptions are refined, and whose discernment is endued with an activity devoted to judicious selections; the inherent desire for change and variety, in lieu of perplexing, leads the man of true Taste to sources of the purest enjoyment*; and if we con-

cede the position of an acute and elegant author,† that "our real happiness consists in the means, and not in the end—in acquisition, and not in possession," how valuable, to individuals and to society, are pursuits governed by a faculty capable of being rendered our surest guide and most faithful monitor.

The pleasures of Taste are as open to participation, as are the diffusion of its principles general in the human mind. Nature and Art supply the material on which it reposes and subsists,

* The sentiments of Taste spread a lustre over most of our enjoyments. The pleasures of sense and the external decorations of life would be insight and despicable to every man of understanding, if ideas of elegance and magnificence, derived from Taste, were not associated with them. Taste stamps a value upon riches, as the procuring of its gratification is the great end for which they are desired, and the worthiest use to which they can be applied, the execution of benevolent and virtuous designs alone excepted.—Gerard on Taste, p. 189.

† Were we doomed to spend our lives with one set of unchanging objects, which could afford no new varieties, either of sensations, images, or ideas, nor produce any new modifications or dispositions in those previously felt or acquired, all around us would soon have the tiresome sameness of the walls of a cell. If to this were added prescience of every event that was to happen to us through life, so as to extinguish hope and expectation, and every feeling of suspense or pleasure of novelty, it would scarcely be possible for any gratifications that remained, to render existence endurable. Thus, if we suppose the world and its inhabitants to be fixed in one unchangeable state for ever, deprived of all variation of seasons, and of every kind of progressive or successive growth, decay, or reproduction, how perfect soever we may suppose that fixed state to be, we should soon become so tired of it, were it, ealized, that we should eagerly covet any change, and agree with the poet that even death itself is to be reckoned among the gifts or

benefactions of nature. Man, as he now is, is formed for the world, as it now is, in which

He never is, but always to be blest,

that is, his real happiness consists in the means-and not in the end :-- in acquisition, and not in possession. The source and principle of it is, therefore, novelty: the attainment of new ideas; the formation of new trains of thought; the renewal and extension of affections and attachments; the new circumstances and situations in which all the objects of those affections and attachments appear by periodical or progressive change; the new lights, in which ourselves view them, as we advance from infancy to maturity, and from maturity to decay; the consequent new exertions and variations of pursuit adapted to every period of life; and, above all, the unlimited power of fancy in multiplying and varying the objects the results, and the gratifications of our pursuits beyond the bounds of reality, or the probable duration of existence. A state of abstract perfection would, according to our present weak and inadequate notions of things, be a state of perfect misery; as it ould necessarily preclude almost every mental exercise and intellectual gratification, from which our happiness here arises every thing were known, there would be nothing to be learned; if every good were possessed, there would be none to be acquired; and if none were wanting, or there were no evil, there would be none to be done; and consequently all would be dead in action, or action without motive or effect. -R. P. Knight, Principles of Taste, and even the more abstract pursuits of Science are often embellished by its enlivening presence. Nature unfolds her beauty to all, and with a lavish hand adapts her productions to the wants and tastes of the various branches of her one great family. The Arts offer a scarcely less fertile source of rational delight;—transcripts of nature, in her features and in the liveries of her seasons, the nearer their approach to the sublimity or beauty in which they originate, the more perfect their assimilation with a cultivated Taste, and, in the ornamental arts, the more durable the estimation they command.

If, as it has been surmised, there is great analogy between the tastes and passions of men, encouragement and a right direction of the former should be placed among the social duties. There may, it is true, be a reciprocal action in the stronger passions, injurious to taste, by a perversion of its just principles; but we are to be guided by experience, and the abundant proofs it furnishes that our affections follow, in a much greater degree, the bias of our tastes. A delicate taste loathes the gross and sensual passions; it seeks something beyond the gratifications of sense in the objects by which it may be attracted; it strips them of every meretricious glare, and, warned by their deformity, reverts with additional satisfaction to the tranquil and permanent enjoyments congenial to its nature; among these the Fine Arts hold, at once, the most useful and distinguished position, from their tendency to encourage and sustain the kindest sympathies, and as contributing largely to the pleasures of Taste, and of the imagination.









GOD only can create:—Man can only combine. This axiom conveys the first and most useful lesson in the study of the arts; for, however brief, it points with unerring truth to nature, as the primary source of Ornamental Beauty. To the variety traced by Infinite Wisdom, either in the chaotic magnificence of the sublime, and in the wild and gigantic features which creation assumes in solitudes uncongenial to man; or in pleasing undulations of surface, marked by cultivation and teeming with population; or in the winding course of rivers, by which

the earth is refreshed, and in the profusion of shapes and hues by which it is adorned, must be referred the only notions we can acquire of the majestic, or of the beautiful in form and colour.*

* The senses at first let in particular ideas, and furnish the yet empty cabinet; and the mind, by degrees growing familiar with some of them, they are lodged in the memory, and names got to them. Afterwards the mind, proceeding further, abstracts them, and by degrees learns the use of general names. In this manner the mind comes to be furnished with ideas and language, the materials about which to exercise its discursive faculty; and the use of reason becomes daily more visible, as these materials, that give it employment, increase.—Locke, On the Human Understanding, Book 1, Chap. 2. No innate principles in the Mind, p. 19.

Simple ideas, the materials of all our knowledge, are suggested and furnished to the mind only by those two ways above-mentioned, viz. sensation and reflection. When the understanding is once stored with these simple ideas, it has the power to repeat, compare, and unite them, even to an almost infinite variety, and so can make at pleasure now complex ideas. But it is not in the power of the most exalted wit, or enlarged understanding, by any quickness or variety of thought, to insent or frame one new simple idea in the mind, not taken in by the ways before-mentioned; nor can any

force of the understanding destroy those that are there. The dominion of man, in this little world of his own understanding, being much the same as it is in the great world of visible things; wherein his power, however managed by art and skill, reaches no turther than to compound and divide the materials that are made to his hand; but can do nothing towards making the least particle of new matter, or destroying one atom of what is already in being. The same inshilt will every one find, who shall go about to fishion in his understanding any simple idea not received in by his senses from external objects; or by reflection, from the operations of his own mind about them.——Bid, Book 2, Chap. 2. Simple Ideas, p. 81.

In proportion to the vigour and extent of the retaining faculty, and to the number and variety of images, with which observation, study and experience have enriched it, will the powers of association be multiplied, and their operations varied and extended. Memory may, indeed, exist without imagination; but imagination can never act without the aid of memory; no image or idea having ever been formed or conceived by the most fertile or extravagant fancy, the component elements of which had not been previously received into

Combination is, then, but another term for *invention*, and implies, whether in science or the arts, new and more perfect uses and arrangements; in the former, of pre-existing powers and affinities; in the latter, of substances and of objects. The more approved and valuable exertions of this faculty can, therefore, be produced but by the union of *Genius*, with a degree of Taste constantly advancing with the improved perceptions and resources of mankind.

Having noticed the co-existence of Genius and Taste in the same mind, it becomes necessary, to render intelligible the distinction between these faculties, and to point out the province of the first unaided by the grace with which the latter is capable of investing every effort in the imitative arts. Genius consists in a comprehensive imagination, facility in associating related ideas, and the capacity of giving tangible expression to its conceptions—Taste, in the vivacity, delicacy, and elegance of that expression, of whatever description may be the material employed. Inventive Talent, comprising these qualities,* applies itself, and by reason of their presence, with effect, in scientific pursuits to skilful selection of the constituent parts of a new or improved whole; in the arts of design, to the application of appropriate ornament in every department within the sphere of their joint utility.

The activity of mind proper to men of genius appears to fit them, naturally, for the pursuits to which they incline; in proportion to the intensity of the principles of inquiry and comparison will be the acquired power of invention; yet, in the flights or excursions for which genius is proverbial, and in the range taken by the imagination, the variety encountered not unfrequently confounds, and the faculty itself, entertaining erroneous conceptions, is foiled in attempts to

this storehouse of the mind through the external organs of sense. We may compose, paint, and describe monsters; and chimeras of every extravagant variety of form; but still, if we analyze them, we shall always find that the component parts, how much soever they may be distorted or disguised, have been taken from objects, or qualities of objects, with which we have previously become acquainted through the organs of sensation.—R. P. Knight, Principles of Taste, p. 141.

* Not the sculptured gold More faithful keeps the graver's lively trace, Than he whose birth the sister powers of art Propitious view'd, and from his genial star Shed influence to the seeds of fancy kind: Than his attemper'd bosom must preserve The soul of nature. There alone unchang'd, Her form remains. The balmy walks of May There breathe perennial sweets; the trembling chord Resounds for ever in the abstracted ear, Melodious; and the virgin's radiant eye Superior to disease, to grief, and time, Shines with unbating lustre. Thus at length Endow'd with all that nature can bestow, The child of fancy oft in silence bends O'er these mix'd treasures of his pregnant breast, With conscious pride. From them he oft resolves To frame he knows not what excelling things; And win he knows not what sublime reward Of praise and wonder. By degrees the mind Feels her young nerves dilate; the plastic powers Labour for action; blind emotions heave His bosom; and with lovliest phrenzy caught,

From earth to heaven he rolls his daring eye From heaven to earth. Anon ten thousand shapes, Like spectres trooping to the wizard's call, Fleet swift before him. From the womb of earth, From ocean's bed they come; the eternal heavens Disclose their splendours, and the dark abyss Pours out her births unknown. With fixed gaze He marks the rising phantoms. Now compares Their different forms; now blends them, now divides; Enlarges and extenuates by turns; Opposes, ranges in fantastic bands And infinitely varies. Hither now, Now thither fluctuates his inconstant aim With endless choice perplex'd. At length his plan Begins to open. Lucid order dawns ; And as from chaos old the jarring seeds Of nature at the voice divine repaired Each to its place, till rosy earth unveil'd Her fragrant bosom, and the joyful sun Sprang up the blue serene; by swift degrees, Thus disentangled, his entire design Emerges. Colours mingle, features join, And lines converge; the fainter parts retire; The fairer eminent in light advance; And every image on its neighbour smiles. Awhile he stands, and with a father's joy Contemplates. Then with Promethean art Into its proper vehicle he breathes The fair conception; which embodied thus. And permanent, becomes to eyes or ears An object ascertain'd.

Akenside, Pleasures of Imagination.

assimilate incongruous qualities; or, as it has happened with those remarkable for inventive talent, that so far from possessing the taste requisite for exemplifications by models or other means, they have been limited to little more than oral descriptions of their discoveries: but if success is not always the attendant upon genius in its researches, new paths are struck out, and new material prepared in aid of the more patient investigations, which often secure to less brilliant conceptions a fortunate application of previous labours and anxieties.

That Genius exists apart from Taste may be gathered from the evident superiority of this country in mechanical and other inventions, derived purely from the workings of Genius in the career opened by the application of machinery to purposes of rapid production, transit, &c. wherein the adaptation of mechanical power could not, within a moderate period, have been contemplated. We obtain farther confirmation of the separate jurisdiction of Genius by referring to philosophical and abstract pursuits, where it shines pre-eminently in the usefulness of its researches and discoveries: mathematical and physical inquiries, and the application of geometry, in a large and general sense, have all the characteristics of Genius, but we cannot infer that they are induced or accompanied by Taste; and though it is usual to apply the term "elegant" to a concise and well-adapted demonstration in mathematics, or to speak of the "beauty" of a theorem, the taste by which they are produced is rather a refinement of Genius than properly so called: it is principally within the circle of the arts that the union of these faculties is unquestionable, and confers the greatest measure of delight.

Were there not a particular degree of importance attaching to every successful endeavour tending to impress the value of Genius* in the artist, not merely as an auxiliary, but as the guide and director of his taste, I might be considered digressing; but if the subject under consideration be attentively examined, it will appear that originality, combined with beauty in execution, is the object eagerly sought in ornamental composition, and that it finds a ready way to notice and decided preference over mechanical adherence to hacknied examples. Proceeding, then, with

* The first and leading quality of Genius is invention, which consists in a great extent and comprehensiveness of imagination, in a readiness of associating the remotest ideas that are any way related. In a man of genius, the uniting principles are so vigorous and quick, that, whenever any idea is present to the mind, they bring into view at once all others that have the least connection with it. As the magnet selects, from a quantity of matter, the ferruginous particles which happen to be scattered through it, without making an impression on other substances, so imagination, by a similar sympathy, equally inexplicable, draws out from the whole compass of nature such ideas as we have occasion for, without attaching to any others; and yet presents them with as great propriety as if all possible conceptions had been explicitly exposed to our view, and subjected to our choice.

At first these materials may lie in a rude and undigested chaos; but when we attentively review them, the same associating power which formerly made us sensible of their connection, leads us to perceive the different degrees of that connection; by its magical force ranges them into different species, according to their degrees; disposes the most strongly related into the same member; and sets all the members in that position which it points out as the most natural. Thus from a confused heap of materials, collected by fancy, Genius, after repeated reviews and transpositions, designs a regular and well-proportioned whole.

This brightness and force of imagination throws a lustre on its effects which will for ever distinguish them from the lifeless and insipid productions of inanimated industry. Diligence and acquired abilities may assist or improve Genus; but a fine imagination alone can produce it. Hence is derived its inventive power in all the subjects to which it can be applied. This is possessed in common by the musicuan, the painter, the poet, the orator, the philosopher, and even the mathematican. In each, indeed, its form has something peculiar, arising either from the degree of extent and comprehension of fancy; or from the peculiar prevalence of some one of the associating qualities; or from the mind being, by original constitution, education, example, or study, more strongly turned to one kind than the others.

Thus Genius is the grand architect which not only chooses the materials, but disposes them in a regular structure. But it is not able to finish it by itself. It needs the assistance of Taste, to guide and moderate its exertions. Though the different relations of the parts, in some measure, determine the form and position of each, we acquire much ampler assurance of its rectitude, when Taste has reviewed and examined both the design and execution. It serves as a check on mere fancy; it interposes its judgment, either approving or condemning; and rejects many things which unassisted Genius would have allowed.—Gerard on Taste, Sect. 2. Of the Connection of Taste with Genius, pp. 168, 171.

the distinctive operations of Genius, let us notice the constant remark that it is less visible in the higher departments of the fine arts, and among those engaged in ornamental design as a profession, than where scientific pursuits alone occupy the mind; and it occurs as a satisfactory reason, that science invariably requires data on which to found its inquiries; every step of its procedure being the demonstration of a previously-ascertained truth, which thenceforth becomes immutable, however subsequently modified in the process of application. It must ever remain otherwise in the imitative arts; a superlative ideality usually pervades both the conception and execution of a subject; if the inventive power is strong, a defective taste may interpose to mar its expression, or, on the contrary, the successful imitator, in ordinary cases, may fail to display the characteristics which Genius assumes with a decision peculiar to its presence. To point out still more forcibly the distinct operation of this faculty in the sciences, it may be observed that every triumph attained is the possession of an isolated fact available with a corresponding certainty of effect, while the genius we admire in the arts roams anew on every succeeding occasion, in quest both of its object and the many accessories of a highly valued perfection; the stores of memory and the powers of an inventive imagination, are equally, tributaries of the talent I would describe, and of the taste that invests ideal beauty with the semblance of reality.

In this notice of the operations of mind which give rise to delineations of admitted excellence, I am borne out by the examples of the great masters, as well as the opinions of received authorities; very many of the former indulged largely in allegorical representations, and the greater portion of ancient sculpture which remains to us is of an ideal character; this latitude, nature* being kept in view as the foundation on which true genius rests its most splendid productions, is a means known and applied by men of eminence in all the arts, as enabling them to appeal more powerfully to the imagination of others, through all the varieties of which individual taste is susceptible.

* The first idea that occurs in the consideration of what is fixed in art or in taste, is the presiding principle of which I have so frequently spoken in former discourses—the general idea of nature. The beginning, the middle, and the end of every thing that is valuable in taste, is comprised in the knowledge of what is truly nature; for whatever notions are not conformable to those of nature, or universal opinion, must be considered more or less capricious.

My notion of nature comprehends not only the forms which nature produces, but also the nature and internal fabric and organization, as I may call it, of the human mind and imagination. The terms beauty, or nature, which are general ideas, are but different modes of expressing the same thing, whether we apply these terms to satures, poetry, or pictures. Deformity is not nature, but an accidental deviation from her accustomed practice. This general idea, therefore, ought to be called nature; and nothing else, correctly speaking, has a right to that name. But we are so far from speaking in common conversation with any such accuracy, that, on the contrary, when we criticise Rembrandt and other Dutch painters, who introduced into their historical pictures exact representations of individual objects with all their imperfections, we say,—though it is not in a good taste, yet it is nature.

—though it is not in a good taste, yet it is nature.

The misapplication of terms must be very often perplexing to the young student. Is not art, he may say, an imitation of nature?

Must he not, therefore, who imitates her with the greatest fidelity, be the best artist? By this mode of reasoning, Rembrandt has a

higher place than Raffaelle. But a very little reflection will serve to show us that these particularities cannot be nature: for how can that be the nature of man, in which no two individuals are the same?—Sir J. Reynolds' Discourses, Vol. 1, p. 119.

He who thinks nature, in the narrow sense of the word, is alone to be followed, will produce but a scanty entertainment for the imagination; every thing is to be done with which it is natural for the mind to be pleased, whether it proceeds from simplicity or variety, uniformity or irregularity; whether the scenes are familiar or exotic, rode and wild, or enriched or cultivated; for it is natural for the mind to be pleased with all these in their turn. In short, whatever pleases, has in it what is analogous to the mind, and is, therefore, in the highest and best sense of the word, natural.

It is the sense of nature or truth, which ought more particularly to be cultivated by the professors of art; and it may be observed, that many wise and learned men, who have accustomed their minds to admit nothing for truth but what can be proved by mathematical demonstration, have seldom any relish for those arts which address themselves to the famey, the rectitude and truth of which is known by another kind of proof; and we may add, that the acquisition of this knowledge requires as much circumspection and sagacity as is necessary to attain those truths which are more capable of demonstration. Reason must ultimately determine our choice on every occasion; but this reason may still be exerted ineffectually by applying to taste principles, which, though right as far as they go, yet do not reach the object.—Did, p. 123.



CURSORY glance, on the part of the reader, to the history of the arts, and to the epochs at which men of genius combined with taste, have appeared, will afford convincing proof of the rare occurrence of transcendent ability;* or, in other words, of the production of works upon which succeeding time has stamped an indelible value; this species of appreciation differs widely from the sensation of pleasure arising from the first impression that a new and masterly specimen makes upon the mind; in these instances we often give ourselves up to an illusory feel-

ing, but in the former, real beauties gain in proportion as they are attentively examined; it is this analytical procedure, extending in many instances through ages past, that consecrates the superiority of antique style, wherein Genius seems to have left nothing unaccomplished, and Taste to have exhausted its capabilities of superadding delicacy and finish.

It would be difficult to treat of one art without referring to others for the purposes of illustration and confirmation, there existing a community both in their intention and in the manner by which it is accomplished; thus there are few among the admirers or professors of either in particular, who do not entertain a lively feeling extending to the whole, the same faculties being interested, and the same emotions excited by each, though in a degree limited to the power of the art upon the mind and imagination. Poetry, painting, together with the arts of design and sculpture, acquire their influence from an embodying of the beautiful in sentiment by the hand of Taste: poetry, perhaps, in the highest degree, from the more ample scope afforded by continuity in a given subject; the poet presents to the imagination a series of imagery in vivid

⁹ Heureuses les nations où il s'eleve de ces hommes capable d'apprecevoir et de saisir tous les différens genres de beautés, et de les assortir dans une juste proportion! On diroit presque qu'une main avare ne seme ces génies que de loin à loin dans le cours des siéclés. Leurs ouvrages, qui doivent naissance à un goût exquis, le font nâtire, à leur tour, chez tout un peuple.—Théorie des Sentimens Agréables, p. 100.

† This remark is casually excited by the perfection of the early Grecian schools of architecture and sculpture; the observations which I have to affer upon Style, generally, being reserved for the third and concluding section of this work. The term "Style" is also applied in a manner so unrestricted, as to have involved a question as to the claim of the engravings to an architectural character; it is therefore necessary to state, most explicitly, that the plates have no reference whatever to architectural proportions, or to existing examples of the styles themselves. The Designs are intended to show the practicability of treating the several styles in a new and, it is hoped, efficient manner, adapted to the habits and wants of our own times; retaining merely the prominent features by which each is recognized; and that Ornamental Composition alone is the intention sought to be carried out, whether placed upon a column or a pilaster, in the spandrels of an arch, or on the surface of a vase.

‡ Whatever may be the superiority of painting to the originals from which it is copied, it is still limited, in comparison of that which poetry enjoys. The painter addresses himself to the eye. The poet speaks to the imagination. The painter can represent no other qualities of nature, but those which we discern by the sense of sight. The poet can blend with those, all the qualities which we perceive by means of our other senses. The painter can seize only one moment of existence, and can represent no other qualities of objects than what this single moment affords. The

whole history of nature is within the reach of the poet; the varying appearances which its different productions assume in the progre of their growth and decay, and the powerful effects which are pro-duced by the contrast of these different aspects or expressions. The painter can give to the objects of his scenery only the visible and material qualities which are discerned by the eye, and must leave the interpretation of their expression to the imagination of the spectator but the poet can give expression to whatever he describes. All the sublimity and beauty of the moral and intellectual world are at his disposal; and by bestowing on the inanimate objects of his scenery the characters and affections of mind, he can produce at once an expression which every capacity may understand, and every heart may feel. Whatever may be the advantage which painting enjoys, from the greater clearness and precision of its images, it is much more than balanced by the unbounded powers which the instrument of language affords to the poet, both in the selection of the objects of his description, and in the decision of their expression

It is, accordingly, by the preservation of unity of character or expression, that the excellence of poetical description is determined; and, perhaps, the superior advantages which the poet enjoys, in the choice of his materials, renders our demand for its observance more rigid, than in any of the other arts of taste.

With the capacity of blending in his composition the objects of every sense; with the past and the future, as well as the present, in his power; above all, with the mighty spell of mind at his command, with which he can raise every object that he touches into life and sentiment, we feel that he is unworthy of his art, if our imaginations are not satisfied with his composition, and if in the chastity, as well as the power of his expression, he has not gratified the demand of our hearts.—Alison, on the Emotions of Sublimity and Beauty, p. 131.

succession, ushering in the gentlest figures, and associating the brightest ideas; or hurries us on, at pleasure, by impetuous reiterations, clothed anew by fancy, and with a power which language alone possesses. Painting, and the pencil of the designer are, on the contrary, limited; the artist, may, it is true, indulge in a refinement of ideality, but the whole merit of his production is at once before us; the claim upon our attention is consequently transient, however perfect the record of a particular incident, with the momentary circumstances attending it, or beautiful the exemplification of an ornamental composition, derived immediately from nature, or assimilated to the peculiarities of a given style. Sculpture, though occupying the noblest department among the sister arts, is still more circumscribed; there are many styles of painting, sculpture chiefly confined to the representation of objects either of imposing interest in the chronology of nations, or to efforts serving as auxiliaries to sublimity and magnificence in architecture, aims only at perfection of form and character, and can therefore possess but one style or manner; the nature of the material employed, and the absence of accessories which painting enjoys, assist also in this limitation, and, deterring the less highly gifted, leaves open to rare combinations of Genius and Taste, the prize of excellence in sculptured works.



HOUGH each of the great branches of art has in some measure peculiar and independent resources, the analogy each bears to the other is entirely beyond dispute; this diffusion of similar principles is a sufficient cause for the assistance which each in succession obtains from the study of preceding examples, not only in its own but in the other arts, and, in this view, imitation* is resorted to both as an essential and legitimate means of improvement in the student, and as mainly conducive to the production of novelty. The same species of dependence,

but probably in a greater degree, actuates the ornamental draughtsman in his pursuit of acceptable variety, and when the nature of his profession is duly considered, the necessity for it appears sufficiently clear. All the useful arts and manufactures derive additional recommendation from the appropriateness, and, in numberless instances, from the elegance of appended or interwoven ornament; the arts that minister more immediately to luxury put into requisition a yet higher grade of fanciful embellishment, and in both departments the appetite for change is more than commensurate with the existing talent for invention.

* To derive all from native power, to owe nothing to another, rhetoric. We cannot suppose that any one can really mean to is the praise which men, who do not much think on what they are saying, bestow, sometimes upon others, and sometimes on themselves; and their imaginary dignity is naturally heightened by a supercilious censure of the low, the barren, the grovelling, the ervile imitator. It would be no wonder if a student, frightened by these terrific and disgraceful epithets, with which the poor imitators are so often loaded, should let fall his pencil in mere despair (conscious as he must be, how much he has been indebted to the labours of others; how little, how very little, of his art was born with him); and consider it as hopeless to set about acquiring by the imitation of any human master what he is taught to suppose is matter of inspiration from heaven.

Some allowance must be made for what is said in the gaiety of

exclude all imitation of others. A position so wild would scarce deserve a serious answer; for it is apparent, if we were forbid to make use of the advantages which our predecessors afford us, the art would be always to begin, and consequently remain always in its infant state; and it is a common observation, that no art was ever invented and carried to perfection at the same time.

But to bring us entirely to reason and sobriety, let it be observed, that a painter must not only be an imitator of the works of nature, which alone is sufficient to dispel this phantom of inspiration, but he must be as necessarily an imitator of the works of other painters; this appears more humiliating, but is equally true; and no man can be an artist, whatever he may suppose, upon any other terms.—Sir J. Reynolds' Discourses, Vol. 1, p. 86.

To assist in equalising this disproportion, unfavourable both to industry and to the gratifications which the superior classes require as a stimulus to their preference of native talent, has been the motive, as well as of a union of influential opinions manifested in the shape of cheap instruction in the Arts of Design, as of humbler efforts in the same cause; and among the latter of the following references to first principles, and an attempt to establish a brief rudimental code, founded upon laws which nature exhibits, relatively to Beauty and its distribution, with a precision and effect as strongly marked as any of the momentous truths ascertained by science.

A division of the subject under the heads of "Definitions," and "Practical Application," suggests itself as well adapted to convey the ideas I have collected; and which are given with an equal regard to avoid unnecessary trespass upon the patience of the general reader, and to afford, within an allotted space, that species of instruction which, if rightly founded, will obtain corresponding value in the opinions of those best able to direct attention to the course of study proposed.

I may here be allowed to refer to the observation with which I set out in the introductory page—that we should look to Nature as a source of ornamental beauty, so prolific as to be without danger of exhaustion, and as supplying us with combinations and arrangements so exquisite as to leave the approaches of art still far behind; the practice I would recommend refers, therefore, less to what has been done in the process of teaching, than to what remains to be progressively accomplished by more frequent recourse to, and deeper study of, the manner in which she disposes the generic sources of ornament, and renders them subservient as well to distinguish and embellish the divisions of her kingdom, as to gratify the sensations with which we are endowed.

DEFINITIONS.

THE POINT or SPOT is, per se, a constituent in ornamental arrangement.

THE LINE,* and the PLANE, are the roots of all linear composition.

* All forms as seen by the eye are constituted by lines; and their beauty is dependent upon the nature of these constituent parts. It is natural, therefore, to inquire, whether, from such associations, any general principles can be formed which may direct the artist in the invention of beautiful forms, by determining the character and expression of lines.

Lines differ either in regard to their nature, or their direction.

1.—Lines differ in regard to their nature according to the different degrees of their consistence or strength. Strong and vigorous lines are expressive to us of strength and stability when perpendicular; and of some degree of harshness or roughness when borizontal, or in an oblique direction. Fine and faint lines are expressive to us of smoothness, fineness, and delicacy. In any given number of straight lines, that is always most beautiful this is finest, or which, while it preserves its continuity, has the appearance of the smallest quantity of matter employed in the formation of it. Hence, in every subject, either of art or nature, one of the principal causes of the beauty of delicate outline.

2.—Lines differ in their direction in two ways. They are either even or uneven, that is, straight or irregular. Lines differ again, they are either in angles or curves

1.—Even lines are expressive to us of softness and smoothness.

2.—Uneven lines are either angular or winding. Angular lines are expressive of harshness, roughness, &c. Winding lines of pliancy, delicacy, ease, &c.

The real and actual beauty of lines will be found to correspond to those associations; and those are in fact the most beautiful which have the most pleasing or affecting expression.

1.—Strong and even lines express strength and smoothness. They have therefore a degree of beauty. Fine and even lines express delicacy and smoothness. They are accordingly more beautiful than the former.

2.—Strong and angular lines express strength and barshness. They are therefore very seldom beautiful. Fine and angular lines express delicacy together with roughness. They are beautiful, therefore, only when the expression of delicacy prevails over the extraction.

3.—Strong and winding lines express strength and gentleness, or delicacy Their effect is mutually destroyed, and they are accordingly indifferent, if not unpleasing. Fine and winding lines express delicacy and ease. They are accordingly peculiarly beautiful.

4.—The least beautiful lines are strong and angular lines. The most beautiful, fine and winding lines.

The coincidence of value in these several objects, both in ornamental composition and in the elementary study of the mathematics,* deserves attention, and it will be found that artificial decoration, in its greatest perfection, assumes some definite section of a geometrical figure.

ORNAMENT may be defined as the proper embellishment of surface; its simpler modes serving to impart strength and expression; the more elaborate degrees of which it is susceptible superadding delicacy, grace, and beauty to the object which they adorn.

This principle is founded on the law, to which I have adverted, universally displayed throughout the vast range of created things, and where nothing is bald or blank, but all is infinitely varied by adornments indicative of character, and as such, satisfactory to reason; assisting memory, confirming our judgment, and, in a high degree, stimulating the senses.

It is probable also that these outward distinctions are types of inward structure; that the spot, speck, or freckle—the line and streak—textures in all the variety of interchange, together with accidents of form and colour, are the markings of an individuality, announcing not only the clan and class, but designating the qualities, capacities, and habits of the humble or more favoured inhabitant.

THE POINT or SPOT is profusely employed by nature for purposes of embellishment, whether singly or in groups. Delicately distributed, or clustered in gorgeous myriads, it is the most elegant because the most simple mode of adornment; it gives lustre to the eye of man and animal; shines beneath the wave upon the mottled scale; dapples the fur of the leopard tribe, and the wing of the pheasant, and variegates the creeping reptile and the tiny insect. Shells, marbles, and woods of many kinds, are identified and derive their beauty from a peculiar arrangement of the spot; the eggs of birds, and the seeds of plants are decorated by spot or speckle; the petals of flowers,† and the changing tints of leaves; the smooth bark, or knotted stems of trees, are also thus tastefully embellished, and the whole present lessons to the draughtsman's eye and models for his hand.

The annexed vignette, from a rare, if not unique, specimen, in the British Museum, of the Argus Pheasant, a native of China and the East, (Phasianus Argus, Linn.) is selected and

Considering, therefore, lines in this abstracted view, and independent of the nature of the bodies which they distinguish, it seems very natural to conclude, that those forms will be the most beautiful which are described by the most beautiful lines, and that, of consequence, the serpentine or winding form must necessarily be the most beautiful. It was this view of the subject which seems to have influenced Mr. Hogarth, in the opinions which he published in his Analysis of Beauty. He saw clearly, and his art afforded him continual proofs of it, that the winding line was of all others the most beautiful. He conceived, therefore, that all forms must be beautiful in proportion to the predominance of this line in their composition; and his opinion falls in so much with the general observation of mankind, that it has been very universally adopted.—Alison, Sublimity and Beauty of the Material World, p. 336.

* The constant use made of lines by mathematicians, as well as painters, in describing things upon paper, hath established a

conception of them, as if actually existing in the real forms themselves. This likewise we suppose, and shall set out with saying in general,—that the straight line, and the circular line, together with their different combinations and variations, &c. bound and circumscribe all visible objects whatsoever; thereby producing such endless variety of forms, as lays us under the necessity of dividing and distinguishing them into general classes. Hogarth's Analysis of Beauty, Lines, p. 37.

† One spirit. His

rules universal nature.

not a flower
But shows some touch, in freckle, streak, or stain,
Of his unrivall'd pencil. He inspires
Their balmy odours, and imparts their hues
And bathes their eyes with nectar, and includes
In grains as countless as the sea_side sands,

The forms with which he sprinkles all the earth .- Cowper

referred to as a magnificent example of natural arrangement of the Spot. The subject measures 5 feet 9 inches from the beak to the extremity of the tail, and 4 feet 9 inches across the wings, and presents so valuable an illustration of the principles here advocated, that drawings, on a sufficient scale, of portions of the feathering, are given under the next head.



Phasianus Argus

From tangible objects, or those to which the artist has constant access, let us turn to the various phenomena of temperature, the seasons, and planetary phases, and we find in the transitions of the one, and revolutions of the other, how extensively and effectively the spot contributes to delight, as well as to instruct, every observer, of the manner in which it occurs as an ornamental feature. Can it be possible to name a more brilliant spot than the evening star, whether twinkling in a clear field of blue, or through gathering masses, flitting in the void beneath its lustre? Who has not admired the spotted sky, adorned with the rich and mellow tints of summer or of autumn; or who will refuse to admit that the not unfrequent change, incident to this state of the atmosphere, in a lurid congregating of the clouds, with indications of the coming tempest, is not a perfect example of transition from the beautiful to the sublime? The rain-drop and the dew-drop,* glittering on leaf and flower, are still more familiar illustrations of the ornamental value of the spot, and have given rise to many similies and allusions, calculated to promote and cherish our best feelings. Even the dottings of the snow-storm furnish hints for ornamental arrangement of the spot, and is an instance of the variety thus largely adopted and continued through every succession, both of the animate and inanimate, in nature.

In concluding these remarks, given with the view to excite a greater share of attention towards one of the prime agents employed in natural decoration, I have added the following objects, shewing some of the distinct and useful varieties open to observation; they are, however, as compared with the immense diversity of it, but as units in the scale of numbers; and

^{*} That diamond drop so bright and clear, It rivals all but beauty's tear .- Walter Scott.

colouring is also wanted to impress the value of the lessons to be obtained from them; but my purpose will be answered if the student is induced to refer to these and to others, as one of the available sources of the beautiful in ornamental art.



THE LINE occurs as next in the order of these definitions, though it undoubtedly occupies the first place in ornamental arrangements and devices of every kind. Lines in their simple sense refer merely to longitudinal extension, and may therefore with propriety, and at the outset, be considered as straight, whether perpendicular or horizontal, the first position of the line being symbolical of life and action, the latter of quiescence, and, as such, solely expressive of objects in a passive state.

The straight line is the line of structure, for it is the basis of geological formation, but chiefly in horizontal strata; instances of perpendicular strata being very rare, and those assuming the curved line confined to mineral basins of volcanic origin; but in the details of mineralogy at large, rising lines, of every grade, form the process of growth. These examples powerfully support the theory, that life, energy, and character are presented in the perpendicular, straight, or rising line; and that inertness and rest are couched in lines of horizontal position.

For further confirmation I may instance the aspects of the far-horizon at sun-rise and sunset, as common but beautiful illustrations of these several properties of lines; previous to the dawn, all nature lies in lengthened lines of shade, the distant grey scarcely distinguished from the dun of night; but at that hour she starts, as it were, from her repose, announced by a streak of day; tints of colour and of gold fringe the encumbered masses—lines of light rise and diverge, and the reanimating splendour of morning is quickly established. With the close of day the same disposition of line and shadow recurs, and as truly indicates the period of rest, of which it is an emblem.

^{*} The Shell is that of the Fallow Deer Cowry, upon which the spots of a delicate white harmonize beautifully with a rich brown ground. Cypraa Vitellus, Linn.

[†] The Egg of the Guinea Fowl, Gallinula Chlosopus, Linn. profusely embellished with delicate white spots on a ground of greenish grey.

[‡] The Golden Emperor Fly is a native of China, equally remarkable for delicate disposition of spot and streak, and for variety and magnificence of colouring; which latter has the appearance of changing with the motions of the insect. *Urania Ripheus, Drury.*

[§] The Diamond Beetle, Entimus Imperialis, Linn. a well known object of microscopic observation, on which spots of extreme brilliancy are studded upon an emerald green ground.

The action of wind upon the clouds produces also remarkable examples of the power of lines to convey character; when these vapours are dense, they lie across the expanse in parallel streaks or threads, but when composed of light matter, they flit rapidly before the impelling medium, assuming for a moment some familiar shape or fantastic grouping, then rise and are lost to sight. In the art of painting, the pleasing effect of well managed ærial landscape is acknowledged, and very conspicuous in the works of Titian, of the Venetian, Rembrandt and Wouvermans, of the Flemish, Claude, G. Poussin, and Vernet, of the French Schools, and in those of our own countrymen Turner and Collins.

LINES of varied or curvilinear character,* are essentially those of beauty.

MODULATIONS of the curvilinear line give ease to shape, and grace to form; unite the component parts of an object with elegance, and impart delicacy to energy and expression. The waving line predominates wherever grace or beauty excites emotions of delight; it clothes the

* Among the mass of valuable information collected by the Committee of the House of Commons, Arts and Manufactures, Session, 1836, will be found the following evidence or rather lecture, on the properties of curved lines, by R. R. Reinagle, Esq. (R. A.); the subsequent portion of it, which relates more particularly to "Practical Application," is appended to that head.

As a proof that all elegant forms are derived from curvilinear ones, I beg leave to shew you that any mere line, whether it be perpendicular or inclined to either side, and Fig 12 crossed by right angles, presents no form of beauty, as is demonstrated by this figure, (Fig. 10), but on the contrary, when I cause these right angles to close upon each other, and put it into an oblique position, instead of a perpendicular one, I begin to approach by means of angles (Figs. 11, 12,) to something that is more graceful; like the fern leaf, for instance.

The first position of simple lines may be either perpendicular, as in the diagram, (Fig. 13); or they may be converted into horizontal lines by a change of position, (Fig.



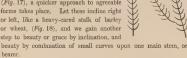
They present nothing in these forms that enables the mind to generate any thing, excepting that it might possibly be a gridiron, or represent columns; and when horizontal, steps they are gathered into a central point. (Fig.

15), and radiate, they represent a great many objects, such as the rays of the sun, also perspective inclinations of converging lines; they represent also those degrees, proportions, and divisions of radiating lines which the Greeks have so ably laid down

as one of the rudiments on which taste is to be founded by tangible

This is the first arrangement of the concatenation of simple lines into acute or obtuse angles, composed and compounded in this way, (Fig. 16); radiation is the first arrangement of lines which presents any thing like the appearance of an agreeable

When a perpendicular line rece circular curves, crossing at right angles (Fig. 17), a quicker approach to agreeable forms takes place. Let these incline right or left, like a heavy-cared stalk of barley or wheat, (Fig. 18), and we gain another step to beauty or grace by inclination, and



The circle is the first form in geometry of a simple order, and by drawing conse cutive circles within each other, and not taking the same radius, but taking various ones approximating either side of the original large circle, within which the others are contained, there is a quantity of spreading forms like a trumpet, which by closing or expanding, and a bisection of the whole, presents a most useful diagram (Fig. 19)

This is the first principle upon which circles can be arranged, so as to derive unequal quantities. But as the oval proceeds from

the circle by obliquity of position, pre sented to the eye as an angle of forty-five, any angle between ninety and one, creates various degrees of elliptic forms; consequently, the circle is the first generator of the oval; for the shadow of a circle is oval, in most cases; and the perspective view of ellipse; as in this figure (Fig. 20).



By a concatenation and grouping of ovals, on the same principle as in the first diagram of the circle (Fig. 15), approximating the conjugate diameters together, a much more agreeable and graceful range of curved lines is derived, as may be seen in this diagram.



Here are several disks of an oval character all brought together, and when these forms are presented to any of the beauties of the Elgin Marbles where the drapery is involved, we shall find this has been the system on which these varieties in the drapery have been earth with verdure, and undulates upon the waters, and the most admired objects subsisting in either element, derive superiority or agreeableness from some peculiarity of curve proper to the perfection of form of their several species.

The rainbow, or spectrum, is the most impressive illustration of a simple curve; truth is exemplified in its form and grace in its tints; a diagram, hereafter given, exhibits the proportions of its constituent parts independent of their colour, and evinces the power of a simple distribution of curves to produce pleasing emotions.

Before this definition of the curved line,* or more properly of its uses and value to the ornamental draughtsman is closed, I may add, that the mere existence of this line endows the object with grace; it is found and recognised in the spiral convolutions of the Conch shell, independently of volition; and is precisely the same which, in the conformation of the swan, the ibis, and the dove, renders the motions of these birds so conspicuously graceful.

Compound lines are to be considered in a two-fold point of view; first, as boundaries of form, or "outline," and, secondly, as component parts in ornamental arrangement.

The next arrangement of elliptic forms consists of two disks, united in such a man ner as that the one line fluxes or flows into the other; as it would be if either of these smaller ovals (Fig. 22,) were placed at the bottom, and in a line with the conjugate diameter of the whole of these lines; that

the outer or the inner line of any one of those would naturally flow and make a serpentine line by its junction with another oval. putting them end to end, a species of serpentine character is immediately derived, called the elliptic serpentine. The outline on side would flow into that, the outline on that side (Fig. 22),

would, naturally, flow into this. This is what has given rise to the preference of the honeysuckle, in a great degree, as an established ornament; consequently, this diagram presents the union of a disk of a large, and a disk of a smaller character, and the lines all concentrate in one point, which gives a curvilinear order of direction, and inequalities which are agreeable to the eye; large in its expansive character, diminutive in its collective one The first test that curved lines are more agreeable than rigid

ones, is represented to your view by the diagram which contains perpendicular and inclined lines, with rectangular traversing forms and angles (see Figs. 10, 11, 12,) of another nature, that is to say, acute angles. This figure, (Fig. 23,) con-

tains oval forms with the foliage of an ovated character; and it is quite evident that if foliage were placed on the rigid lines of the rectangular forms, they never would present to the eye such agreeable changes as those that take curvili ones, at once derived from the ellipse or oval, as is manifest by this simple diagram

I have discovered that this figure, arising from a varied position of one disk, offers in its species the exact forms which are to be een in many of the ornaments which the Greeks have made use of; and in which they have introduced the honeysuckle.

Now, as these forms, abstractedly taken, the Greek ornaments, I presume that a diagram similar to that and all the others I shall offer to your notice, besides those I have not placed before you, gentlemen, were placed in their schools that their pupils might be accustomed to

them, to so great a degree, that they would carry the recollection of these diagrams with them as a matter of course : and they would do it almost without rule, by the frequency of seeing them. This diagram is produced by merely placing the same disk on an axis and making a species of star,



* Curved lines may be divided into two sorts-the circular, and the ovalinear.

A sphere, it is well known, is that shape which contains the atest quantity of matter in any given space; yet while its breadth and bulk contain so much solid substance, as it only rests on a single point, and has no breadth of base, its bulk only renders it more easily mutable; and, though the line bounding it be not straight, yet being equidistant in every part from its centre, it offers no variety of curve, but every part presents the same dull rotundity.

An oval, on the other hand, has height in proportion to its

width, and has therefore a much greater degree of lightness The outline, too, of an oval does not present the dull uniformity of a circle, its curve being continually varied, not by the abrupt and decisive breaks of angles, but by a continually devious li

It presents that outline which has often been termed the line of grace or beauty, exhibiting no fixed point, but a constant, gentle, and almost insensible variety and pliability of line .- Mary Ann Schimmelpenninck, Theory of Beauty and Deformity, p. 236.

In general we may lay it down as a rule, that circular lines denote weakness, except they are used as arches, when they give the expression of strength; and even this allowance confirms the for then, instead of the base being reduced to a point, it exceeds the breadth of any other part of the figure; and it was owing to the narrowness in a perfect sphere that it had an expresion of weakness. The lumpish effect remains; but there the same distinction between circular and oval lines holds good. The circular arch gives the expression of sluggish weight combined with strength; the elliptic arch, of elegance united with strength. Domes may be considered as arches.

They may be resolved into circular and angular, and are either

| Parallel, or | | Fig. 1. |
|----------------|---------|---------|
| Diverging; | | 2. |
| Flowing, or | ~~ | 3. |
| Expanding; . , | | 4, |
| Rising, or | | 5, |
| Descending |),()V) | 6. |

Combinations of these produce shapes or forms, of which the great divisions are thus usually and conveniently exemplified.



These divisions are typical also of the qualities assigned to them. The first, as possessing immutable properties, however investigated or applied is, consequently, passive. The two latter, as susceptible of incessant change, are, on the contrary, active; and the application of them as data, under this classification, will be found of importance whenever the character or expression of an object is to be investigated.

The term "form," when applied to an object, includes the outline; the contents, which are expressed by light and shade; and the texture or colour.

By the same term as applied to ornament, is to be understood the general aspect presented by the arrangement of it, and which is commonly derived from some mathematical figure, either expressed or understood.

It may be observed that "forms," wherever mere utility is concerned, are usually and properly of the passive kind, which is most predominant where ornament would be misplaced.

The Plane is the last material, if I may be allowed the term, furnished by nature to the artist.

The disks of the sun and moon, and the phases of the latter luminary, are among the most beautiful examples of the plane, especially under some aspects. The annexed, out of many others, must be familiar to the recollection of every observer of astronomical appearances. The remarkable resemblance of this figure to the



spots which adorn the tail of the peacock, and the pinion of the argus pheasant, claims attention, insomuch that it would lead to an opinion, that it was not without design, similar objects of beauty were repeated in several departments of nature; as it has already been shewn is the case with the spot and freckle.

The annular eclipse of the sun furnishes also a magnificent series of plane figures, in the various aspects produced by the progress of that remarkable phenomon.

It is necessary to observe, that the plane must not be confounded with the ground of a composition, produced by the intersection of lines, or the interstices of spots; a little reflection will shew that every variety of plane figure, without the help of either line or spot, may be symmetrically arranged to relieve the monotony of space.

PRACTICAL APPLICATION.

IT has been shewn how few are the simple elements out of which the wondrous combinations of natural embellishment are wrought; that they furnish also the best material inventive talent, can apply in promoting many of the purposes and interests of civilized and social life, in bettering the comforts of existence, and in calling into activity the best feelings of the mind by elegant appeals to the senses, will, I think, be admitted; and the more so, when it is recollected that not only are the paneled roof of palaces, but the proprieties of less conspicuous dwellings; not only the richer textures of the loom, but fabrics destined to compose the habiliments of the multitude, rendered either more imposing or acceptable, but that the domestic conveniences of all are, through the same means, successfully cultivated and improved.

The nearest approach to perfection in ornamental composition, being always that where any given superfice is most appropriately embellished, it is essential to bring under notice the principles of Form, before I proceed to speak of the application of adventitious beauty to surface; of which the uses must necessarily, and in all cases, be predetermined; and in describing forms, I shall assume, with the mathematician, that Circular Forms are made up of Spots; that Elliptical Forms are those in which the Line governs; and that in Angular Forms the Plane is the basis of composition.

FORM is of itself ornamental, even when employed for ordinary purposes, if, in its adaptation, ease, elegance, or dignity be apparent.

Of Simple Form, the blue vault of Heaven exhibits the most perfect example, whether as to vastness of circumference, magnificence of curve, or to the boldness of its concave, embracing, as it does, all we see of earth. Considered either with reference to the purity of its own void, or to the luminaries that adorn it, the mind, so occupied, is impelled onward from the beautiful to the sublime, and the noblest emotions of awe and wonder are excited; when I am to treat of Texture and of Colour I shall again advert to this profound expanse, alternating with light and dark, with black and grey; and attempt an explanation of phenomena, which, by an apparent void, fill the eye with those pleasurable sensations usually the concomitants of variety and mutation; for the present merely adding, that the Cupola thus described, being an accessory, is of the first class of ornamental beauty, namely, that which arises out of the usefulness of the object, or, in other words, its official capacity.

OUTLINE OF FORM is the sole constituent which, unaided, conveys to the mind a clear notion of the thing signified. Colour, Texture, or Light and Shade, may excite the imagination, and, in some measure, "body forth the forms of things unknown," but cannot describe species,* or class: but Outline vividly distinguishes the individual, and makes the portraiture; hence the importance of correctness in this rudiment of Design; the eye and hand by industriously scanning and tracing, whatever may attract attention or invite exertion, acquires habitual readiness in transferring to memory the generic contours of Shape and Form.

CAPACITY is another very important particular in Form, and demands much consideration, because all Forms, whether of use, or purely ornamental, suppose the quality of use; the composition of their outline should, therefore, be subservient to the circumstances in which they may be placed. A delicate adaptation of the means to the end is, in this respect, remarkable throughout the economy of nature, furnishing a practical rule of taste to the student; we may thence infer that quantity in Form is, under all aspects, conducive to character in the object, and that fitness offers an immediate notice of value to the judicious observer. But although the means of nature are ample, they are not redundant: she knows nothing of the "Il poco piu"nor should the artist allow himself to be deluded by fallacies of such shallow import; truth should be his motto, find it where he may, "le vrai ideal," is the sole "beau ideal;" let his ideas be stored with le vrai, et le beau s'y trouvera.

If the classes of the animal kingdom be closely investigated, it will appear that the outline, in most cases, indicates the character of light and shade; because light, and consequently shade, must descend and act upon the shape according to the organical disposition of its parts.+

* Of all material qualities, that which is most generally, and most naturally productive of the emotions of sublimity and beauty is FORM. Other qualities may be separated from most objects without destroying their nature; but the Form of every material object, in a great measure, constitutes its nature and essence, and cannot be destroyed, without destroying the individual subject to From whatever cause, therefore, the beauty of any material object proceeds, it is natural to ascribe it to the Form, or to that quality which most intimately belongs to the object, and constitutes its essence to our senses. The common opinion, therefore, undoubtedly is, that Forms in themselves are beautiful; that there is an original and essential beauty in some principles which artists have

particular forms; and that this quality is as immediately discernible in them, as the Forms themselves .- Alison, Beauty and Sublimity of the Material World, p. 314.

+ As light and shade determine the concavities or convexities of all objects, without them the most intelligent outline would be but as a map or flat surface If, for example, we take a

ence of light and shade upon it, we find in nature those



Light and shade is, therefore, the filling up of outline; for light can only fall upon the high points, and shade upon the diminishing or retiring contours. This leads directly to the relative value of Forms:—if a Form be round, the high light will be sharp and sudden, and the shade broad, the effect produced will consequently be hard; but if light fall upon an elliptic or parabolic curve of surface, that light will be broad, the shade soft, and a tender expression will be imparted. Grace proceeds from such shapes; ease and elegance being the result of an equal blending of light and shade. This may be further elucidated by reference to the emotions and passions of the mind, as marked upon the human face; tenderness, patience, sensibility, modesty, timidity, good nature, cheerfulness, in fact all the blander feelings, present the features in gentle curves; on the other hand, majesty, haughtiness, spiritedness, artfulness, not to mention the rude and violent passions, cast sharp lights and harsh shadows across the countenance.

As the Straight Line indicates structure, Angular Forms necessarily imply strength, which has been already instanced in geological formation, and mineralogical growth; some styles have been established upon this principle, and it will be seen that they are all of a nervous and masculine character; the ornament being closely connected with the framing, proceeding from it, and producing three distinct shadows, always attended with flicker; of these the most decided in character is the ancient Egyptian; among modern styles, the Byzantine, the northern styles of Saxon, Norman, and other modifications of Gothic architectural ornament emanating from them; the most eminent examples being those where the same principle is most strongly developed.

But it is not in Angular Styles only that the angle is to be traced; in the mathematical analysis of Greek fictile vases, so ably made by the late Sir William Hamilton, the rising line is rigidly maintained, indicating structure in the modulations of the beautiful curves which compose these pleasing forms. Precisely in the same manner do the markings of the human frame evince structure, through the clothing of serpentine lines which adorns it. The same ingenious Author enlarges upon the constant attention to this principle, in the drawing of the ornament attached to these vases, shewing that where the inferior artist had incorrectly followed his original, the inventor had restored it by a subsequent correction. The same observations apply to the draperies of the Greeks in their most natural manner, and to the disposition of the ornament of their sculptures, where they evince the most scrupulous adherence to the mode in which nature maintains the presence of structure. Artists have adopted an expression, closely allied to the feeling described, when examining sketches, or designs, "squarely drawn," is a term of approbation, and refers to knowledge or science displayed in the structure. This may degenerate into "manner," but when judiciously applied, as in the extremities of Raphael's figures, where the grace of nature is maintained while the lines of structure are faithfully recorded, is decisive of extraordinary ability; an eminent example of

applied to many purposes in painting. We perceive the near edge strongly defined by the light side coming in contact with the shadow, which becomes darker as it descends into the cup; we have the dark side brought firmly off the light, thus giving it the simplest and most effective means of a true representation of its character. This may appear too evident to notice in a work of this nature, which does not profess to give the mere rudiments of the art; but I am convinced that the most intricate principles of painting emanate

from very few sources, and that these sources are of a very simple nature. Every thing within our view is filled with examples, and the mind of the student requires only to be directed to an examination and investigation of the subject, before commencing any work, or while it is in progress. He must not only know what is intention, but must be in possession of the best method of expressing such intention.—Burnet, Practical Hints on Light and Shade in Paintine as 29.

the same masterly treatment of the Angular Line occurs in Haydon's Dentatus; most of the portraits of the late Sir Thomas Lawrence, and the busts from the hand of Chantrey, convey the same sentiment; also the character of foliage in the trees of Claude Lorraine's landscapes; the flower pieces by Baptiste; and the carvings by Grinlin Gibbons, which are to be seen in several churches in London, and elsewhere; in all the works enumerated the angle is understood, although, as in nature, sedulously concealed in the flowing line.

LIGHT AND SHADE produce their effects upon Form, by imparting variety, united with brilliancy—harmony—and breadth;* the first of these is within the province of beauty, or rather, of the beautiful in light; the second generally displays grace; the last is a source of the sublime. There are five principal gradations in light and shade, from high-light to dark,† and which produce corresponding effects upon modifications of Form; when all these are combined, splendour or sumptuousness is a result, arising out of florid decoration, and diversified embellishment. The profuse distribution of tints mellowed by the golden skies of autumn, afford magnificent specimens of the lavish decoration of nature in that season; of plenty and gladness, offering fit studies to the purposes of art, when proper to excite the lively feelings of a grateful hilarity, as in the ball room, the theatre, or upon occasions of public rejoicing. The more approved styles of art seek for harmony, as emblematic of the nobler emotions; \$\frac{1}{2}\$ breadth of light and acuteness of shadow, are the essentials of this manner, and, accordingly, we find its peculiarities both in the best examples of painting and sculpture, and in contemporary compositions of decorative ornament, wherein these effects can only be manifested by the use or applications of elliptic or parabolic Forms.

Much has been said of the human Form, as the "basis of ornamental composition," but, surely, it may more properly be termed the Apex, since it is the perfection of all Form: the male pre-eminent for strength and character—the female excelling in grace and beauty. To the latter, in which every principle of ornamental composition is concentrated, and every attribute of symmetry and elegance exemplified, must, in truth, be referred all comparatives involving relative perfection of Form. In this matchless frame, the lustrous sparkle of the eye, the smooth arched brow, the mantling plane of the cheek, the round and dimpled chin, the waving or clustering tresses by which the beaming face is shaded, the graceful limbs, majestic motions, and noble mien, combine to render it worthy of "HIM" who created them in his own image.

- * Light and shade are capable of producing many results; but the three principal are relief, harmony, and breadth. By the first, the artist is enabled to give his works the distinctness and solidity of nature. The second is the result of a union and consent of one part with another; and the third, a general breadth, is the necessary attendant on extent and magnitude.—Burnet, Practical Hints on Light and Shade in Painting, p. 2.
- † Before proceeding to investigate light and shade in their various intricate situations, it may be proper to notice a few of the more palpable and self-evident combinations, and for the better comprehending of which, I shall divide them into five parts; viz. light, half light, middle tint, half dark, and dark.—Ib. p. 1.
- ‡ A few walks in the evening in the twilight and at night, in scenery where nature has an opportunity of showing her various effects, will put the student in possession of a power to unravel all

her mysteries. We do not know whether Claude, Coreggio, and Rembrandt, were acquainted with the works of one another, but we have the most evident proofs that they were well acquainted with the principle by which nature produces her most striking effects; and a breadth of light and shade, soft and subdued tones of colour, and every requisite for forming the mind of an artist, is still to be found in the same school in which they studied.—Ib. p. 7.

§ Breadth of effect is only to be produced by a great extent of light or shade pervading the picture. The influence of shadow upon any composition, when carried beyond the necessary depth for the relief or distinct marking of the several parts, is breadth, from its absorbing many of the half tints, and rendering the dark less cutting; and repose, from there being fewer of the outlines visible; hence arises a certain grandeur attendant upon space, and an agreeable sensation, from the spectator being allowed to exercise his own fancy in embodying indistinct forms.—Lb. p. 3.

It is of little importance in what this resemblance consists, whether in an intellectual or other likeness, whether in the mind, or in the casket destined to contain the gem, doubtless the one was made worthy of the other; when, therefore, intellectual capacity and moral feeling concur in governing the sensual bias, a perfect harmony is established, enhancing the beauty which without it must lose somewhat of its grace; this argument is of force to prove that ornament is based upon immutable principles, taking its rise in the fountain of good. Moral truth is consequently so interwoven with tangible embellishment, that perfection of the one cannot be attained without the presence of the other, and however remotely allied may be the lower classes of ornament, yet must the principle be of use if investigated and understood.

TEXTURE is the visible modification of the constituent matter of Form, whether natural or artificical; or, in other words, the especial characteristic of the substance of all natural objects, and denotes the fabric of those which are artificial. A happy disposition of texture is a proximate cause of beauty, and excites agreeable sensations in the absence of other attributes; tenuity being a concomitant of delicate outline, even when unaccompanied by colour.

The first class of Texture is that of density or compactness; it is seen in the gem and precious stone, their highly refractive surfaces, independent of natural colour, eliciting prismatic tints of a purity surpassed only by ærial hues. First in class, they take precedence of all other extrinsic modes of adornment and of subject, being, as such, largely appropriated by the superior ranks of society, and for the noblest purposes of personal decoration; imitative splendour of this description is however sought by all classes of mankind, and the same passion obtains even with the savage tribes of every region.

The surfaces of other hard bodies are of the same character, their value as aids to embellishment being derived from a greater or inferior degree of refractive power. Marbles of every hue; porphyries and granite in their natural state; and inferior stones, when polished artificially, lend assistance to the use, and for the purposes of decorative art.

The Texture of metallic surfaces, as auxiliaries to ornamental embellishment, is next in order; its effects are too well understood to require much illustration; what the eye is to the countenance, or water to the landscape, such is the vivacity imparted to decoration by the presence of golden or silvery textures upon simple or varied Forms.

The Texture of the atmosphere is among the most remarkable of natural phenomena; an attentive view of the visible qualities of the heavens, perpetually changing with time and season, but always replete with expression and character, will convey most instructive lessons upon Texture, and of its causes and effects, that can be suggested to the student. I would instance the intense gaze which every eye is induced to fix upon "etherial blue," when looking directly north towards the sun-lit vault, and upon interminable changes of flicker of the most beautiful tissue, proceeding from angles of every gradation, interlaced and interwoven, mixed and intromitted, in blue and black and grey:* or again, when the sight seeks to scan the breadth of an

of the apparent phenomena of serial textures, I consider it may be unassisted as it is by any reference to the opinions of more acceptably done by way of note, than by encumbering my the corroboration of any authority I have met with.

^{*} Having mentioned my intention to attempt an explanation text with an opinion which may, perhaps, be deemed speculative,

atmosphere seemingly opacous, but glowing like an ocean of light, its splendour made up of an endless multiformity of transparent globules floating over intricacy of surface, exhibiting combinations of the most elegant tissues, and an interlacing of circular and angular figures varied by every mutation of light.

The net-work of the skin, more especially when a carnation tint mantles upon the white of the complexion, is a texture of exquisite beauty, and offers, in the complication of minute scales of which it is composed, hints for composition inviting an exertion of the wonderful powers of the loom in the processes of imitation; in a perfect and healthy temperament cutaneous texture consists of interweavings of a rhombic shape, elegantly elongated and diversified by semicircular scales traversing its breadth.

Conchology exhibits an assemblage of textures singularly diversified, both as respects figures and the application of them; the first principles of ornamental composition occurring profusely in the exquisite tissues wrought upon these glossy forms; for it must be remembered that the textures of shells unite the refractive properties of the mineral kingdom, with the gorgeous emblazonry of the feathered races. Spots, manifold in shape, and capricious in arrangement, with lines of every gradation of angle and tendency, variegate the convolutions of their surfaces. Plane figures are here of comparatively rare occurrence, and usually incline to the square.

The fur-wrought velvets of entomology present opposite qualities of texture, in softly blended tints and retiring shades, powerfully contrasted by spots and planes of the brightest colours, and of endless variety of shape and disposition. The fragile forms of the moths and flies are equally interesting and instructive to the draughtsman,* from the surpassing beauty and delicacy of their exuberant ornature.

Generally, the texture of bodies is under the same governing principle that determines outline and capacity of form, namely, the use and intention of the object; fitness being the master-key to appropriate style, which, while it indicates the outline and capacity, suggests the the texture, together with the colour of its clothing.

THE APPLICATION of the SPOT, to decorative purposes, is so obvious from the circumstance of its simplicity, that illustration to a limited extent only will be necessary. I have already spoken of its occurrence in various subjects of natural history and familiar phenomena and shall now further consider it as an insulated object, such being its most effective characteristic; premising, that perpendicular or horizontal lines of spots spreading over an entire field,

when the sun is above the horizon; and of refraction and reflection conjointly, when that luminary is visibly acting upon atmospheric

the density of the atmosphere, and such would be the simple effect of the sun's rays, did not refraction cause them to traverse and intersect each other in a greater or less degree, according to the

The more determinate aspects under which aerial textures are accidents of the weather, the periods of the day, &c.; it is during formed, are those of sun-rise and sun-set, though the same appear- a congenial state of the circumstances which concur in producing ances as regards the refraction of light are at all times going on at the same time reflected and refracted light, that aerial textures invite the study I have recommended.

^{*} I have it from unquestionable authority that the late Light passing over black produces grey, or blue, according to Mr. Stothard, R. A. possessed a large collection of moths and flies, for the avowed purpose of reference to them as examples both of colouring, and the disposition of ornament

being of every-day occurrence in design and pattern, I confine myself to observing that the pleasing effect of such arrangements depend, first, upon the proportions of the spot to the intermediate spaces; secondly, upon the shape and colour of the one, and the tint of the other; and thirdly, upon accurate juxta-position, when divers forms of spot are introduced.

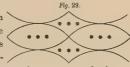


Although the spaces between repetitions of the spot may be increased or diminished at pleasure, if they are brought into immediate contact (Fig. 27), texture is the result; if, however, a point or dot be interposed (Fig. 28), the spot maintains its individuality, and with great richness and effect: most of



the woven textures, magnified, give excellent practice for varieties of this order, the space being taken for the spot, and the intersection for the dot.

SPOTS in pairs, and in parallels of three (Fig. 29), are very effective, their power is well known as architectural ac-

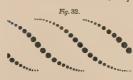


cessories, entering into most of the known styles. I would suggest this description of figure as offering novelty easy of application, and if combined with appropriate textures and colours, may be varied ad infinitum.



The spot combines with great effect in o · · · · o · · · clusters and in groups (Figs. 30, 31). Triad ••••• and quintuple dispositions of masses, separate or mixed, may be made with advantage; when alternate, they form a quincunx very agreeable





to the eye. Diverging lines of spots (Fig. 32), whether in proper colour, or in prismatic arrangement, connected or detached, offer a novel feature in this branch of ornament; these figures are presented merely as diagrams of order, and not for the purpose of anticipating the taste of the draughtsman in the adaptation of them.

I shall here close my remarks upon the simple treatment of the spot, but a further consideration of this constituent will usefully occur in connection with the line and plane. This appears, however, the most consistent place in which to introduce the annexed details of the plumage of the Argus Pheasant, wherein the unerring hand of nature has tastefully disposed most elegant varieties of spot, line, and plane, forming an epitome of elementary objects, beautiful in themselves, and of such determinate character in their development, that I cannot render a greater service to the student than by calling his attention to this splendid example of the principles of his art, the rudiments being more easily understood from the absence of local colouring.

Fig. 33 is the representation of part of the middle pinion feather of the wing; the quill, of a brilliant white, is flat, and exhibits great delicacy of shape; the outline of the elliptic plane is of a mat white, shaded with deep brown, and the rich flicker of the waving lines are in fine



contrast to the clear white of the quill, and the variegated spots that enrich the margin. Those upon the side are of a mottled brown, upon a fawn-coloured field; the spots which terminate the return are white upon a tone of light grey.

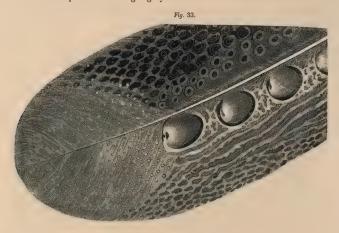


Fig. 34.—Part of the upper pinion feather, peculiar from the great elegance of the planes, which are most elaborately finished; the spots on the margin are elegantly arranged in diverging lines of great beauty.

Fig. 35 is a view of part of the shoulder pinion feather, of which there are nine; they have no planes, but are profusely decorated with spots of great variety in shape, disposition, and tint; the quills are black, having a greyish-white stripe on the nether side. A broad fawn-coloured streak, relieved with white spots, variegates the grey margin, which is also symmetrically adorned with lines of spots.

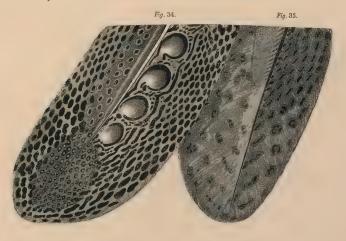
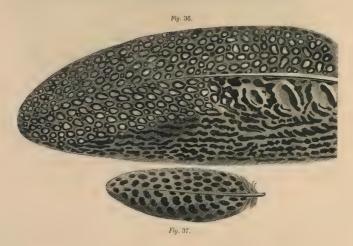


Fig. 36 represents the lower part of the end feather of the tail pinion of the wing; it is powerfully coloured in rich tones of reddish brown; the planes are broken up into scumbled masses of black and grey; the lines lose their continuous form, and are blended with the spots of the margin; the terminate of the plume is delicately reticulated in grey, and the meshes are relieved with spots of bluish grey.

Fig. 37 shews a feather of the shoulder plumage; it is simple in colour and in the disposition of the spots, which, profuse in quantity and similar in form, give, by their mass, an agreeable repose to the rich variety maintained in other parts of this magnificent bird.



Hitherto the line has been spoken of in the singular number, but it is evident that a line becomes ornamentally expressive in relative positions only; I have now, therefore, to treat of *Lines*, as when two or more are employed for these purposes.

STRAIGHT LINES as modes of decoration, though of rare occurrence in nature, are a principal resource in ornamental art, as giving the character of strength and firmness. Lines become ornamental, per se, only by approximation, when, by a peculiar deception upon the sight, they produce flicker, or rapid intermissions of light and dark: delighting the eye in the same manner that the ear receives pleasure by the quick transition of notes, as they occur in the perfect trill or shake in music, and may be further likened to sensations of joy when tremulous motions agitate the nerves.

If the reader refers to Figures 13 and 14, previously given, he will perceive that 13, which is composed of straight lines perpendicular to the eye, presents a grey tint, and that 14, which is in a horizontal position, describes black; these examples of the contrary effects of light upon approximated lines will be strengthened by holding up the page and reversing their position, when he will observe their characters changing with the movement; flicker playing upon the reversed lines, and grey evolving from those which are now horizontal.





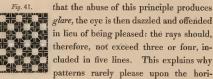
The key ornament (Fig. 39) is of this description of approximated lines; it is found in nearly all the known styles of ancient and modern times; the following examples show that flicker exists in the horizontal parallels, and in the rising lines which form the angles. Many other instances might be adduced comprised of continuous angular lines, calculated to elicit a sparkling effect, and arrest attention.



The Greek fictile vases furnish great variety of ornamental borders composed upon this principle, in curvilinear arrangements (Figs. 38, 40, 42, 43, 44), which entirely coincide in effect with those of a square form; their peculiar* ornamental character being due to the presence of flicker, and their grace to the elliptic line.

Flicker exists in many of the operations of nature, where light is intercepted by the motion of intervening objects; the umbrageous canopy of the forest is a well-known illustration, so closely analogous to the characteristic sharpness of Gothic lights and shadows, that some

theorists have derived the style itself from this source. Bright lights and sudden shadows, quickly recurring, are then the cause of flicker, and these are produced, sui generis, by the contact of lines (Fig. 41). It should be observed



zontal line, for the shade predominates and a heavy aspect is produced; but if the pattern be rising, the eye receives *grey* from the line in the point of sight, and the retiring lines produce variations of flicker upon the principles of perspective.







* R. R. Reinagle, R. A., in his evidence before the Committee of the House of Commons, Arts and Manufactures, Session 1836, calls the attention of the Committee to the ornaments upon Sir William Hamilton's vases in the British Museum, from which the designs exhibited were taken, and, referring to one of them, observes,

"The ornaments, right and left of the figure, describe no absolute object, but are merely components of the radiating principle of curved lines, or parts of the honorysuckle, as shewn in my first diagram of the oval. I cannot forbear observing, that it is very extraordinary it should be satisfactory to the eye, though it de-

Additional variety is produced by the rising line being carried diagonally, the grey recurring at every change of position. The flutes in necks of vases, and in shafts of columns, owe their beauty to this simple law, and pleasing emotions, either of character or expression, are excited by the closer or broader arrangement of the same disposition of lines.

ANGULAR LINES excite agreeable emotions when slightly divergent, producing delicacy, and, consequently, a degree of elegance. Figures 15 and 16 present the germs of this species of growth in lines; the results of such combinations are briskness or sprightliness, the lights being sharp and vivid, the shadows thin and flickering. In the human countenance the angular pencilings of the brow and lash give a tempered force to the intelligence of the eye, in itself an exquisite example of the power of radiating lines; the twinkling of the star, enlivening night by its brightness and sparkle, well exemplifies the use of these lines, and affords indications of the manner in which they should be employed to relieve the monotony that frequently appears in curving lines; their efficacy consists in an aptitude for light, the retiring nature of their shadows, and an increased energy of expression.* Nature has largely instituted this disposition of lines; they occur in the fins of fish, the beaks, talons, and angular terminations of the wings of birds; in the claws and tusks of animals; and especially in foliage, whether of herb, shrub, or tree, as well in acuteness of motion, as in the several forms themselves.

That which white is in the scale of colour, such is light when playing upon acute angles, in the compositions of lines described, and a similar effect should be sought in the application of them, whether as the basis or as accessories in linear composition. Angular lines are peculiar to cold, and, in many instances, repellant forms; this character, on the large scale, is manifested in the rigid stalactites of the cavern, the frozen horrors of the glacier, and the rugged aspects of barren rocks; less stern, yet gloomy, are the angular masses of Alpine scenery, and it would be easy to trace these forms onward until they become not only agreeable but elegant: as in Italian scenery, where the aspiring poplar affords a pleasing contrast to the luxurious festoons of the vine. In art we find the grace of these acute angles embellishing gothic edifices, of which the clustered spires of the Duomo di Milano is at once an ample and sufficient specimen.

described by them, and perhaps nothing intended, yet there is a satisfaction arising from the combination, and so pleasing, that one would rather have them where they are than not. Their presence here constitutes the border and the outline.'

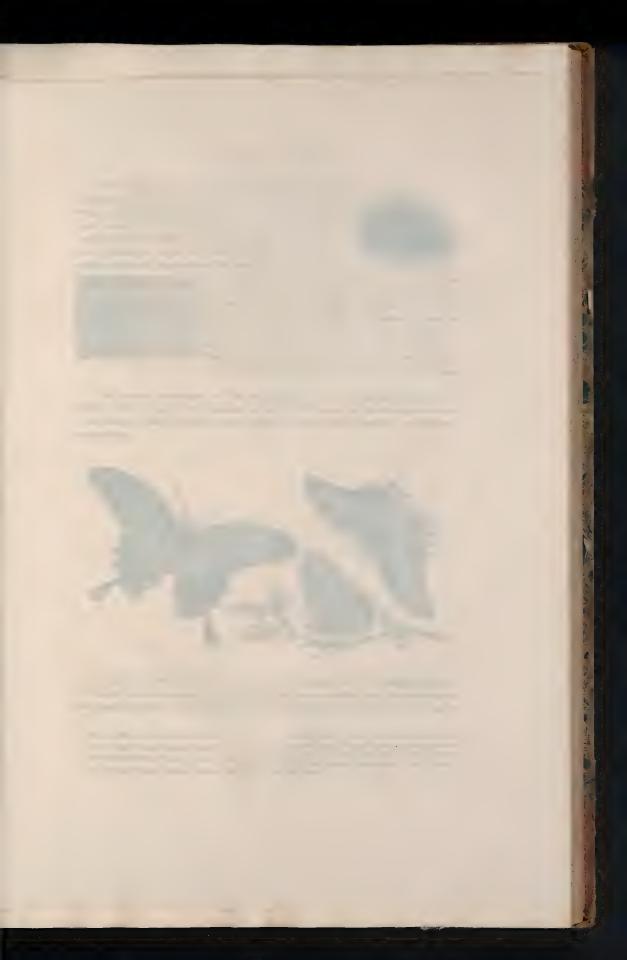
With every possible deference to Mr. Reinagle, I would account for the generally pleasing effect of Greek ornament, as it occurs in the positions he describes, and, indeed, in many others, by attri-buting it to flicker, demonstrated, I presume, by Figs. 39, 41, 42, 43, 44, of this work, in which the expression of beauty sparkles in the arrangement of square lines, equally with those where the ellipse predominates.

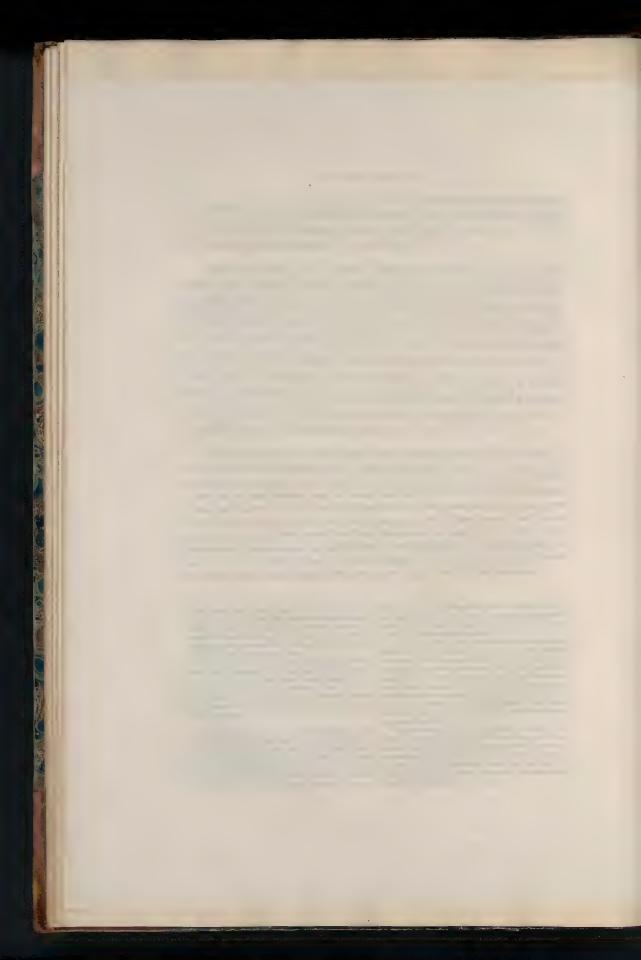
* Many accidental combinations and beautiful effects of nature arise, not merely from their possessing a good general form and a pictorial arrangement of light and shade, but also from the most projecting points, being often assisted by a combination of a harsh cutting line, strong, dark and light, or opposition of local colour, and hence they strike the artist as being applicable to painting; these being the means he finds frequently adopted by the best

scribes nothing; that it thus proves to be one of the charms and masters. It is only under such favourable circumstances that the each antments of curved lipes, which, although nothing is absolutely artist can enter the lists with nature. In arranging objects scientifically, to give them at the same time the appearance of natural accident, is one of the perfections of art.

As the best practical hints are derived from accidental combinations in nature, whose sudden changes prevent the possibility of sketching, the mind ought to be trained to the most regular and even mechanical mode of arranging the ideas; that in an instant we may be able to determine whether the effects which we perceive depend upon a particular form, upon particular arrangement of light and shade, or upon the manner in which hot and cold colours are brought in contact. By thus tracing effects to their proper es, we secure the principal points as a sort of short-hand notes to guide and assist the memory.

This practice will also open a communication between the eye and the operations of the mind, which neither a hasty sketch nor the most learned dissertation can, separately, produce. At first it may seem more difficult than it really is; but a few trials will convince the student of its practicability, especially as the effects that strike him to be the most pictorial are, generally, the most simple. John Burnet, Practical Hints on Composition.





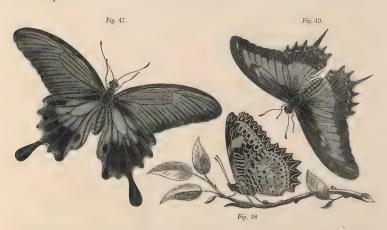
Acute Angles, in close approximation and equably disposed, are effective in tissues, or in forming ornamental ground-work; because, although very simple, their crisp indentations aided by rapid recurrence, denote number, and consequently produce emotions allied to wonder. Fig. 45, the spiniferous Sea-egg, is from a drawing of one of the orbicular division of Echini, all of which are radiated. Patterns upon this principle may be constructed



Fig. 46.

reither in plain parallels, or terminating obtusely, as in this figure (Fig. 46); or may be varied by lines athwart, or interlaced, either in a straight or winding disposition; additional and sparkling effect is elicited by the addition of spots, whether of simple or fanciful character, and, in these several varieties, prismatic or chromatic colouring may be introduced with great propriety. The horizontal texture of the example here given, is of too obvious application, to a manufacturing eye, to need elucidation.

The annexed delineations of Flies are selections from the magnificent collection of Insects, under the care of Mr. Samouelle, in the British Museum, and afford elegant examples of the manner in which acute and obtuse angular lines occur in this interesting department of natural history.



CURVED LINES express motion, or capacity for motion,* and the principles observable in Natural Composition evince, also, that *beauty* is the most convenient mode of accommodating the shape of objects to destined purposes, both with reference to their own wants, and to

Fig. 45, Echinus Lucunter (Gray), Indian Seas.

Fig. 47, Papilio Achates (Fabricius), a native of India.

Fig. 48, Cethosia Biblina (Godart), a native of India.

Fig. 49, Papilio Polycaon (Fabricius), a native of South America. the bodies moved.

^{*} Motion is, in many cases, productive of the emotions of sublimity and beauty. With this quality, accordingly, we have many interesting and affecting associations. These associations arise either from the nature of motion itself, or from the nature of the bodies moved.

peculiarities of the element in which they are to subsist: thus the build of fishes offers slight resistance to a medium comparatively dense; while that of birds is contrived to sustain them in the lighter fluid which they traverse with equal facility: here the characteristics seem to refer to their respective elements, while in animals, individuality is more immediately connected with inherent qualities of the species. The same observations apply to the minor classes of animated life, from the active flutter of ephemera, to the creep or trail of insects, and which in every gradation manifest the use and convey accurate notions of a right application of flowing lines.* Again—the habits of plants, in addition to indicating soil and climate by a preponderance either of angular or curved lines in their growth, are marked as strongly as the lines of passion upon the countenance. Angles and curves as clearly define peculiarities of movement in the trunk, limb, and leaf of the tree, though rooted to its locality, as in graniverous or carniverous animals, the flight of birds, or the motions of finny tribes, and are distinct illustrations of the power of varied lines, and of the effect of a curvilinear, or ovalinear, arrangement of them.

The progressive value of gliding, flowing, waving, and undulating lines, may be familiarly likened to the motions of the element, whence these terms are probably derived; the gliding or flowing of inland streams, the quivering vibrations of a calm at sea, the wave curling to the breeze, or the mighty undulations of waters impelled by storm, are apt emblems of the delicate, the elegant, the expressive, and the energetic; whether pictured or expressed by lines upon a surface; whether conveyed in the action of animated life, or in the language of a flower. It must be observed that all these modifications of the curve, as unerring symbols of easy motion, induce grace in the form to which they are applied, and that the two first, delicacy and elegance, are of ovalinear principle; repression and energy assume greater rigidity of line, or, in other words, pure curves, but whether more or less of movement be present, ease and grace are the concomitants of such lines.

Light and shade playing upon convergent and concavous surface, indicate aptness for motion and the vivacity of life; curved lines, therefore, affect the imagination—straight or angular lines influence the judgment; the first are, in their nature, confluent—the last, conflicting; harmony in these consists in adjustment, in those it is produced by adaptation.

Motion in curves is expressive of ease, of freedom, of playfulness, and is consequently beautiful.

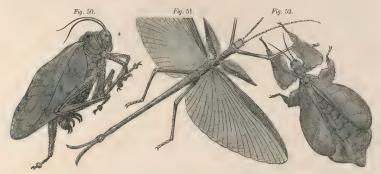
Rapid motion in curved lines is expressive of great power, united with ease, freedom, or playfulness. Slow motion in curves is expressive of gentle power united with the same attributes, it is accordingly peculiarly beautiful. The soft gliding of a stream, the light traces of a summer breeze upon a field of corn, are beautiful in a straight line; they are much more beautiful when they describe serpentine or winding lines; but they are scarcely beautiful when their direction is in sharp angles, and sudden deviations—Alison, Sublimity and Beauty of the Material World, Vol. 2, pp. 207, 212.

" Such is the waving line," they cry, For ever dear to fancy's eye! Yon stream that wanders down the dale, The spiral wood, the winding vale, The path, which wrought with hidden skill, Slow twining scales yon distant hill With fir invested —— all combine To recommend the waving line. The wreathed rod of Bacchus fair,
The ringlets of Apollo's hair,
The wand by Maia's offspring borne,
The smooth volutes of Ammon's horn,
The structure of the cyprian dame,
And each fair female's beauteous frame,
Shew, to the pupils of design,
The triumphs of the waving line.—Shenstone

† The oval, on account of its variety with simplicity, is as much to be preferred to the circle, as the triangle to the square, or the pyramid to the cube; and this figure lessened at one end, like the egg, thereby being more varied, is singled out by the author of all variety to bound the features of a beautiful face. When the oval has a little more of the cone added to it than the egg has, it becomes more distinctly a compound of these two most simple variet figures. Thus we see simplicity gives beauty even to variety, as it is more easily understood, and should be ever studied in the works of art, as it serves to prevent perplexity in forms of elegance.—

Hogarth, Analysis of Beauty, p. 23.

CURVILINEAR COMPOSITION is, then, the exemplification of some motion or action, impelled or impulsed,* that gives animation to the elements, to the creatures which inhabit them, and which regulates the planetary system with an exactitude producing a recurrence of the seasons, and of renewed vitality in the face of creation; and such motion or action is either implied by arrangements of the spot, modifications of the line, or by figures of the plane; or is inferred by combinations of them. These considerations bring us to another step in our progress; unity of action in the constituents of ornamental form is an essential principle, scrupulously adhered to in the works of nature, whose exquisite variety does not proceed from an admixture of incongruous qualities, whether her creations be of original structure, or imitations of her own handiwork. Very remarkable illustrations of this kind occur in some of the Grilli tribe, whose attenuated frames bear a perfect resemblance to certain species of leaves, of which specimens are given in the following figures.



This simplicity of nature is uniformly present in the most successful efforts of art, and it is for the same reason that the acknowledged master-pieces of sculpture, whether ancient or modern, hold so high a rank; because, uniting the great with the graceful, grandeur of conception is elicited by delicacy of detail. *Motives of Design*+ should, therefore, govern the

* All motion is produced either by visible or invisible power: margin the insect bears the by some cause we perceive, or by some which is not the object about a small piece of cane of sense.

With all motions of the latter kind, we connect the idea of voluntary power; and such motions are in fact expressive to us of the exertion of power. Whether this association is the consequence of experience, or whether it is the effect of an original principle, it is not at present material to enquire. The instance of children, and even of animals, who uniformly infer life where they perceive motion, without any material cause, are sufficient evidences of the fact,—Alison, Sublimity and Beauty of the Material World, Vol. 2, p. 207.

Fig. 50, Steisodon Citrifolius (Serville), a native of Surinam. An exquisite representation of the living leaf of the Citron tree.

Fig. 51, Phyllium Siccifolium (Serville), with its eggs, in which analogy to the vegetable kingdom is carried on by their close resemblance to the seeds of plants. Ceylon and India.

Fig. 52, Podecanthus Typhon (Gray), New Holland.

The wings in an expanded state resemble a spider's web attached to leaves ; when these are rolled up within the cases on their upper

margin the insect bears the appearance of decayed leaves wrapped about a small piece of cane.

† MOTIVE, (Motif, French), that which determines the choice, that which incites the action.—Johnson.

The forms which have been selected by sculptors for embellishment or ornament, by painters for the effect of landscape, by poets for description or allusion, are all such as have some determinate expression or association: their beauty is generally expressed by epithets significant of this character; and if we are asked the reason of our admiration, we immediately assign this expression as a reason satisfactory to ourselves for the beauty we discover in them. As soon as we feel this expression in any vegetable form, we perceive or demand a relation among the different parts to this peculiar character. If this relation is maintained, we feel immediately that the composition of the form is good. We shew it is a beautiful operation of nature, and we speak of it as a form, in which the utmost harmony and felicity of composition is displayed. If, on the contrary, the different parts do not seem adjusted to the general character, if, instead of an agreement among these parts in the maintaining or promoting this expression, there appears only a

constituents of an ornamental composition in the same manner that the key-note in music prescribes the modulations of sound; for purity of style can only be evinced by a maintenance of scale in the proportions, harmonious dispositions of the object, an equal adjustment of parts, and exact adherence to peculiar or general attributes of character. Hence it will appear that the several grades of curved or elliptic lines, in any given composition of an ornamental kind, should partake of a governing contour; because, as these lines invariably express some characteristic movement or action, the peculiarity of such action must, necessarily, pervade all its parts; my ideas on this point are capable of demonstration by reference to the motions of water, whether contained within the compass of a domestic bowl, or exhibited by convulsions of the ocean: the well-known experiment of a stone cast into a pool shews that a central action disposes circular waves, responding in form and undulation to the size and impetus of the fossil; and a

ship's way-mark accurately displays both the corresponding weight and action of the vessel; or, selecting from the phenomena of another element, so is the motion of a comet and its velocity ascertained by the form of the light that accompanies its

Fig. 53.

course (Fig. 53). In like manner, by the rules of pictorial art, the painter is required to conform the incidents of his subject to the sentiment or passion he intends to celebrate; now what a well-selected incident is to the painter, such is a con-

sistent arrangement of lines to the ornamental draughtsman, and by such alone can be maintain the unity of his subject. Colour and chiaro-scuro, although important to both as essentials of taste, are not allied to the judgment; they are what inflexions of language are to the poet, or the crescendo and diminuendo to the perfection of musical harmony.

If I have been successful in what has been advanced, it will be already evident that Compositions of flowing lines may be varied to an unlimited extent, so numerous are the themes for exposition arising out of their prerogative, and by which, be it remembered, one sense of vision enjoys those milder excitements alone capable of causing bland emotions in the mind: the extent and diversity of the subject will also account for a want of accurate classification, and for my having adopted general observations leading to the uses of these lines, particular applications of them being best exemplified by remarks and transcripts suited to the progress of the treatise.

BALANCE OF ORNAMENT,* in classical dispositions, is a chief quality in graphical composition; excellence can only be attained when a vigilant eye directs an obedient hand throughout the process of execution; such productions are endowed with the same species of grace dignity of deportment imparts to beauty of person. Attention to this distinctive rudiment must

mixture of similar and dissimilar parts, without any correspondence or alliance, we reject it as a confused and insignificant form, without meaning or beauty. If, in the same manner, the general form has no expression, we pass it by without attention, and with a conviction that where there is no character to which the relation of the different parts may be referred, there can be no propriety in the composition.—Alison, Sublimity and Beauty of the Material World, Vol. 2, p. 13.

* If a diagonal line be drawn through the picture, and extreme dark and extreme light be placed at opposite sides, we must of

necessity have the greatest breadth of effect. If a halance or union between the two sides be wished, there is no other way but by borrowing a portion of the one, and exchanging it for a portion of the opposite; and not only may this practice be made use of for the harmony of the whole, but the light and the shade will be thus rendered more intense by the force of opposition. Now whether the dark which is carried to the light side be very small, or very large, and vice-versa, we have the ground-work of some of the most powerful and most natural effects in painting.—Burnet on Light and Shade, p. 6.

not be confined to centrical arrangement: it is of equal importance in every diversity of form and disposition to which decorative embellishment can be applied. It is the maintenance of this principle by nature that renders, apparently incongruous arrangements of form, so entirely satisfactory to the judgment, gratifying to fancy, and exciting to the imagination; it is from its observance that the mind comprehends the reasonableness of many apparent disproportions to be seen through all the range of animal life, and of the vegetable kingdom, and that the order, intention, and bountiful distribution of nature is universally acknowledged. I believe myself fully borne out by the practice of eminent delineators of past ages, in the assertion, that no production of the Creator's hand exists that does not offer lessons of beauty, of character, or expression; but they must be accepted and applied upon the terms, and for the purposes of their original formation, that is to say, with a steady regard of the manner in which nature herself has adapted imitation in various departments of her reign; thus indicating to human fancy a sphere of action, unlimited and full of instruction; and directing its aim. It is a clear perception of the intentions of nature by the artists of classical celebrity,* that glows with such effulgence in their works, and to which I refer as corroborative of the principles I have sought to draw from the same source.

The most obvious consideration of ornamental balance relates to compositions of formal arrangement; and where, as the component parts consist of a trunk and limbs, or of a body and members, equalization becomes imperative; in this class the human frame is pre-eminent; its peculiar action, maintaining equipoise under all aspects and incidents, presents the happiest modes of preserving accuracy in this important particular; for, whatever may be the nature or intent of motion in the limb exerted, whether extended or foreshortened, it finds an equiponderance in its counterpart, the muscles, however brought into action, giving either reciprocal weight or counteracting power: but although the word "balance" implies a centre, it does not necessarily infer the presence of a central object, for its influence governs the adjustment of ornament of every class, suggests an ordonnance of the elements of every composition, and prescribes their relative capacity and value; subordinate always to the motive upon which it may be founded. Counterpoise of ornament comprises equivalence of forms and equidistance of their masses; an equal distribution of lines, similar in conformation and tendency; with lights and kindred shadows justly disposed to produce an intended effect, whether sparkling or splendid, gay or grave-noting, that splendour degenerate not into glitter, sparkle into spot, or breadth into monotony.

I have before had occasion to notice that motion is either impelled or impulsed; and the lines which express these are in accordance with the volition animating the first, or analogous to the agent which agitates the latter. Clouds and vapour, so various in aspect and diversified

* In all those arts that respect the beauty of form, it ought to which are employed upon perishable subjects, that it can be gratified with safety; that in those greater productions of art, which are destined to last for centuries, the fame of the artist must altogether depend upon the permanence of the expression which he can communicate to his work; and that the only expression which is thus permanent, and which can awaken the admiration of succeeding age, is that which arises from the nature of form itself, and which is founded upon the uniform constitution of man and of nature. Alison, Sublimity and Beauty of the Material World, Vol. 2, p. 199.

be the unceasing study of the artist to disengage his mind from the accidental associations of his age, as well as the common prejudices of his art; to labour to distinguish his productions by that pure and permanent expression, which may be felt in every age, and to disdain to borrow a transitory fame by yielding to the temporary caprices of his time, or by exhibiting only the display of his own dexterity or skill. Or, if the accidental taste of mankind must be gratified, it is still to be remembered, that it is only in those arts,

by casualty in their tone and colour, present a wide source of available illustration of impelled motion under manifold circumstances of force and action, and of easy application, because, more usually, they may be considered as lines or planes, without reference to light or shade, which, indeed, in the view I am taking, does not affect them.

FOLIAGE, in connection with the plant or tree which it adorns, affords, together with pleasing instruction, abundant confirmation of these rudimental principles; for it is open to observation, that in this department nature has conferred upon each individual a characteristic motion in its leaves, and a movement of its branches, that mark the "habit of the plant" with a certitude which no bias can divert. The oak maintains its stern rigidity in calm or storm, while the more pliant limbs of other natives of the forest bend to the breeze with their own peculiarity of action.

In the elements similar inherent properties of motion prevail; among these, the upward determinations of fire furnish many valuable suggestions to the decorative artist, the motions of this active fluid exhibiting a large assemblage of figure and form, in rising and diverging lines, very effective in the higher species of embellishment. I will here take occasion to corroborate what has already been advanced upon the acute angle, by allusion to lambent flame, which, throughout a lively sequence of elegant convolutions, illustrates the proper use of it, by presenting an appearance similar to that of the wings of birds when soaring; and for the same reason, the exciting cause, in either case, having ceased to urge the action.

The intention of what has been said is to prove that Curvilinear lines are expressive of motion, whether existing in the objects themselves, in the agents that impel them, or in artificial representations of either; and, consequently, that an efficient use of this species of line is within the power of the artist, and lies in the judicious selection and adaptation of those best suited to the features of his composition. A knowledge of the generic indications of motion is to this end indispensable; but there is a still nicer degree of acquirement arising from individuality of movement in the different classes which invite our study, and involving a more delicate application of the principle under consideration. To convey my notions of this part of the subject it is necessary to recur for a moment to structure-animate and inanimate: I have before slightly touched upon this term in connection with geology, and endeavoured to shew that the straight horizontal line, as the basis of formation in this science, may, with propriety, be assumed as the proper emblem of rest and stability, and, by parity of reasoning, the reverse of motion; the practical value of such lines, in an ornamental sense, being referred solely to ficker, an effect which for that reason, has been more diffusely treated. The reader will do well to bear these remarks in mind in the further consideration of complex curves, because all the varieties of individual motion originate in diverging lines, which are, therefore, not only emblematic of motion generally, but the cause, the sole cause, of the several effects designated as beauty, grace, and character. All the intelligence or, if I may be permitted the term, language of line resides in a right application of the divergent principle: life and its energies derive their expression from Curvilinear inflexions; and every excellence of form and movement finds utterance in the manifold combinations of which flowing lines are susceptible, or by the connection of these with the properties, powers, and tendencies of winding or serpentine lines.

Animal structure comprehends organization of the bones and muscular arrangement; independent of the skin or covering, of which the movement is influenced by peculiarities of the frame beneath it. Of vegetable growth, both the construction and articulations are manifest; the component parts issue from a parent stem; their motion is impelled, and there is a passive conformity of line to those which distinguish classes. *Modes of structure* discover themselves both generally and particularly; generally, by similarity of conformation in the objects themselves; particularly, by the tendency of their lines, a distinctive hue of colour, the disposal of their texture, and by certain analogous qualities in their movements or motion.

The admirable symmetry of the human figure has been previously noticed; it is equally wonderful in excellence of structure; exhibiting a union of delicacy and force accomplished by the gently divergent lines of which the tasteful prolongations of the limbs are composed, and in the elegant adaptation of these members for utility. Equally curious are the articulations of the extremities, and particularly so in the hand, and tapering of the fingers, which are beautifully expressive of the power of acute angles, and their aptitude to convey notions of lightness and grace. The imbrications of the hips, knees, and ancles, present also indications of structure and points of union exquisite in their arrangement, and of paramount importance among the studies of the accomplished artist: its perfection as a whole is completed by a corresponding texture and colour of parts, and the harmony conferred by light and shade. The hair and beard of man, and the long flexible ringlets of woman, contribute in a great degree to the dignity of intellect displayed upon the countenance of either sex-the breadth of shade relieves the eyes and gives force to their gaze; while the deep energy of expression imparted by the nostrils, and the ever changing vivacity of the mouth, serve to maintain the superiority of the head to its subordinate members. It is remarkable that these shadows vary but little in quality under all aspects: however changed may be the expression of the features, it is the structure around them that gives breadth to the milder movements of the feelings, or adds to the markings of the face when distorted or convulsed by darker passions.

The ingenious Mr. Hogarth, among other researches into the origin of certain adaptations of line, introduces, as new, the idea of a vase bearing near relation to the proportions of the human form: but among the finer outlines of antique ornament are found similar derivations, many of the ancient sepulchral vases and lachrymatories bearing evidence of the same intention, in the resemblance of their tapered contours to the departed beings whose obsequies they were designed to celebrate. A yet higher antiquity may be assigned to these symbolical vessels than appertains to the Greek and Roman specimens immediately under consideration; it occurs in others closely resembling the mummy cases of the Egyptians; and among the pottery of the Japanese and Chinese are a great variety of such elongated shapes, of both masculine and feminine character: the same intention seems carried out in many of the Arabesque dispositions of scroll work, which have their divisions assimilated to the admeasurement of the limbs, and adjusted in like manner to the central growth.

The features of the human countenance, under every influence of feeling and of passion, have been in the same way uncouthly distorted under the semblance of leaves, of fishy appearances, and other quaint devices—the vice, as it were, of style. When such caprices and conceits

are suffered to assume merely a general similitude, they satisfy the eye of taste, and indulge the fancy, by presenting a happy blending of the animation of life with the luxuriance of vegetable growth. The spirit of the age that courted the absurdities which have been noticed, ruled, also, in the contemporary arts: the poet would employ the dun of night in search, not for the sense of a passage or expression, but for the single word that would best complete the wings of a dove, or terminate the vagaries of an acrostic.

CONTRAST OF FORM, in connection with harmony of line, constitutes a union of principles demanding much attention and discrimination: imperfect emotion arises from the absence of the first—flatness and insipdity from a want of the latter: the most simple mode of obtaining a combined and favourable influence, is by disposing objects in a natural manner; harmony will then, necessarily, reside in the linear arrangement, and contrast will be observed in the interstices, or intervening spaces. Difference of texture, a very usual means in the operations of nature to give value to her most elaborate performances, may be introduced to assist this effect. If I were treating of colour, I might notice the powerful aid of that medium as an auxiliary, but I wish the student to acquire, in the first instance, right notions of the attributes of form in composition, without assistance from any adventitious quality—qualities which cannot assist in material where colour is inadmissible. It should be carefully noted that diversity of form does not infer inconsistent or repugnant qualities; the species may vary, but must be of the same class,—as it is the province of wit to give richness to discourse by presenting the same idea under different aspects, so should the component parts of ornament be invested with every graceful circumstance in unison with the subject.

ARBITRARY COMPOSITION, by which I mean a connection of objects different in their kind, must be arranged upon the opposite principle, the very basis of which is strength of contrast; the figures being judiciously opposed to each other to induce either surprise by the novelty of their application, or wonder at a strange but graceful assimilation of incongruous shapes. The Chimeras of Egypt, Greece, and Rome, the Sphynx, the Griffin, and the winged Victory, with similar applications of classical allusion in more modern invention, are of this order, and sufficiently exhibit the train of thought that should govern such combinations.

UNIFORMITY OF DESIGN has, in all ages, been the most attractive mode of ornamental disposition; doubtless, because the mind receives with so much ease the impressions a conformity of objects makes upon all her faculties; it were futile to dwell upon this branch of my subject, for all acknowledge the power of regularity in embellishment. Amid the splendid emblazonments of nature, perhaps the most striking spectacle is produced by the action of wind upon the cloudy fleeces of the sky; the delight of the beholder increasing with the apparent accuracy of the display. The satisfaction arising from uniformity is a common privilege, unconfined to any particular rank of society, and proceeds from that love of order, and symmetry which governs every well organized mind.*

and most trifling of her works, by the same laws that regulate her in the formation of the most sublime. Abernethy says, "that work is beheld with admration and delight, as the result of deep counsel, which is complicated in its parts yet simple in its operations, where a variety of effects are seen to arise from one principle operating uniformly.—Burnet on Composition in Painting, p. 21.

[•] As this regularity is considered by some to be incompatible with the negligence of arrangement they suppose to be necessary to the picturesque, I shall here make a few observations on that doctrine. I consider it to be false, and not tenable when referred to the operations of nature; for we find her conducting and exhibiting the most beautiful appearances and effects, in the humblest

VARIETY OF OBJECT, with change of position and appearance, is largely adopted in the arrangements of nature, and, consequently, necessary in artificial ordonnance; these adjuncts of composition, whether applied with simplicity, or pursued even to intricacy, at the will of the artist, require skill and the restraint of judgment, lest disorder take place of an agreeable complication. In observing the effect produced by variety in the works of nature,* it is, perhaps, a safe rule not so much to indulge the imagination, as to inform the judgment; that the impressions received by the eye may pass into the memory in a useful and practical form. To this end, the artist should habituate himself to note such appearances with some fixed view or aim; either to attain a knowledge of some new principle, or corroboration of opinions previously received.

REPETITION OF FORM, and the opposite element, interchange of Object, in masses formally disposed, occur frequently in the economy of nature, and have been successfully adopted in decorative embellishment; the essential principle of this method, derived from mathematical sources, is scale of proportion and accurate alternations of figure; ranged either in lines or plots, perpendicularly or horizontally: and of which, mineralogy and chrystalography supply innumerable specimens. This species of design involves a further consideration of the spot, which renders such efficient service when applied to plane surfaces; the varieties of texture to be obtained by its use being of practical importance, I take occasion to enlarge upon this much neglected constituent in ornamental composition; which, though overlooked by most authors upon art, confers great value by the faithful exhibition of individual tissue, and by the rich contrast produced by diversified surface. The natural effects of texture are breadth and repose, which would be destroyed did all objects present a bright and shining appearance; their glare would offend and injure the sight, and individuality would be less readily discerned; but diversity of aspect and of colours, warm and cold, serve at once to distinguish them, and, by tension, tone, and tint, to embellish particular beauty, while they enhance that of the aggregate assemblage. Alternation seems to be the specific quality that imparts to combinations of texture their appropriate expression. A matted ground relieved by polished figures, or those which by a shaded aspect serve to chasten the lustre of a glittering surface, is among the most simple arrangements, and, when attention is called to this subject, too obvious, throughout all nature, to need example. Oppositions of bright textures in immediate contact, are productive of resplendent force and beauty-the golden ray of the sun by day, and the silvery beams of the moon at night, glittering upon the bosom of the ocean, or on the ripple of the stream, recall to memory the effects of this system: it is equally seen in the sparkle of the diamond on the golden circlet, and is capable of being transferred to imitative fabrics of the loom, or to porcelain embellish-

in a constant competition with nature in producing the same effects, receives a tenfold qualification in following her through those assemblages which to the world beside are, as it were, "a fountain scaled, and a book shut up." Hence, in art, a beautiful arrangement must be a selection of those forms, lights, and colours, that produce a similar result; and the taste of an artist in heightening their effect by the absence of those circumstances which are found by experience to produce the contrary. Did an investigation of the means pursued by the great masters tend to abridge an artist's pleasurable sensations, instead of being the most favoured, he would be rendered the most miserable of beings; but the opposite is the case; as by such means he is taught an alphabet that enables him to understand the language of nature.—Did, p. 29.

^{*} A beautiful combination in nature will often appear to evade every rule, by her being perfect in every mode of examination. All her varieties emanate from a straight line and a curve. A judicious arrangement of objects possessing these various forms gives the strongest natural appearance to a picture. As I have made use of the terms "beautiful, and agreeable arrangements," it is proper to give an explanation of the sense in which they are applied. By a beautiful arrangement, I mean a proper adaptation of those principles that arrest a common observer, and give a pleasurable sensation, which, to a cultivated mind, increases, not diminishes by investigating the cause which produces it. For example, a beautiful appearance in nature affects the savage and the philosopher from their sensations merely as men; but a painter, whose life is spent

ments. More humble but effective harmonies of texture are presented in the blendings of aerial shadows on vegetable forms-in the grouping of flowers-in darkening masses of foliage -and in the coverts of woody scenery.

The character of the texture investing ornament, should be in strict accordance with the nature of the material it embellishes, and to this particularly applies the remarks previously made on flicker, for such is the principle of the use of texture—a surface broken up by minute scintillations, varying in hardness or abruptness, softness or delicacy, according to the effect intended.

CONTINUOUS ORNAMENT, usually termed Scroll work, is composed of spiral lines: the first thought in this species of design was probably derived from the "Cornu Ammonis," and one of its earliest applications is seen in the capital of the Ionic column; Conchology presents innumerable specimens of unappropriated beauty, which may be advantageously adopted in spiral composition. The figure of the Sea-wave, obviously derived from the succession of billows upon the stony beach, and so generally found among the symbols of heathen element worship, is proverbially elegant. This useful variety is easy of application, susceptible of every scale, and possesses affinity to many styles; some of them having the angle introduced quaintly, but effectively as a variety, though not commendably if taste is consulted, since the character of this ornament is essentially Curvilinear. In the Tazza, Fig. 42, an elegant example of this border is given.

Magnificent specimens of this mode of composition exist in architectural fragments of Greek and Roman workmanship, either in friezes or pilasters, or in panels; they are among the most elaborate of ancient remains, and conspicuous for grace of design and high finish of the performance. The great masters of the time of Louis Quatorze very eagerly appropriated these sumptuous and spirited convolutions of foliage, which, to render yet more so, they emblazoned with animals and birds-enlivening the grandeur of regular ornament with all the richness of picturesque scenery; the works of Le Pautre and Dellabella abound in exquisite combinations of this description, and which rival the classical remains of antiquity. Profusion of flicker and spot are the principles carried out in the enriched manner of this decoration-effective, however, in all its styles, whether in simple and unassuming meanders upon a cotton dress, or laboriously chased in sportive wreaths upon vessels of gold and silver.

The intimate connection of waving with serpentine lines, throughout the whole range of ornamental composition, in Nature and Art, permits a notice of their use in combination with each other; confined, however, to the single observation, that the first of these refers more usually to plane surface, and that the latter disposition implies structure or form. The familiar but happy illustrations of these lines, exhibited in the note,* fully develops the application of their principles. It may be incidentally remarked, that the natural gradations of light and shade produce the same ornamental results upon surface, which undulating outline imparts

^{*} A more perfect idea of the effects of the precise waving line, whalebone of a good stay must be made to bend in this manner; and of those lines that deviate from it, may be conceived by the row of Stays in the engraving; where No. 57, is composed of

for the whole stay, when put close together behind, is truly a shell of well-varied contents, and its surface of course a fine form; so that precise waving lines, and is therefore the best shaped stay. Every if a line, or the lace, were to be drawn or brought from the top of

to form; colour, ever varying with the changing accidents of light, and alternately brightening or retiring beneath its influence, and the geometrical diminution of objects by the result of perspective, equally assist in carrying on the agreeable sensations of never-ending diversity.

CHARACTER OF COMPOSITION must pervade all the elements introduced, however constituted, or of whatever class may be the design; -style, uniformity of movement, equality of expression, balance of quantities, distribution of lights and shadows, and modes of execution having their separate claims upon the attention of the artist. Texture and colour have already been noticed as of imperative consequence towards maintaining those favourable emotions, which a discriminating eye raises in the mind, through perception of character. It should be remembered that this important particular demands attention, not only with reference to the composition and its constituents, but also to the intention which the object is to fulfil; because the judgment uniformly reflects upon the application of the subject before it enters into the minutiæ of the performance; and the perspective faculty, common to all men, is more particularly acute upon natural propriety of adaptation and natural resemblance. It would be in vain to attempt an enumeration of the qualities which confer character or expression, seeing they are various as the objects themselves, or the modes and purposes of their being; it may suffice to observe, that Art may emulate Nature, but cannot compete with her productions; though the pencil may transmit that generic sense of appearance to which this epithet or conventional term is applied, and by which all the wonders of Art have been accomplished; and the hand may carve or model with success, if pure and unerring uniformity of representation convey to the observer the character of the natural object, and thereby excite emotions of corresponding force; every variety of ornamental character seems endowed by nature with the power to produce emotion nearly allied to its origin and intention; severity, simplicity, elegance, delicacy, &c. have each its peculiar and appropriate expression, and induce ideas of grandeur, gravity, splendour, richness, or magnificence.

to the peak of the stomacher, it would form a perfect and precise serpentine line. The Figures 54, 55, 56, 58, 59, 60, are deviations

the lacing of the stay behind, round the body, and brought down into stiffness and meanness on one hand, and clumsiness and deformity on the other.



It may be worth our notice, however, that the stay, Fig. 56, would better fit a well-shaped man than Fig. 57; and that Fig. 57, would better fit a well-formed woman than Fig. 58; and when on considering them merely as to their forms, and comparing them together, as you would two vases, it is shewn how much finer and more beautiful Fig. 57 is, than Fig. 58; does not this our determination enhance the merit of these principles, as it proves, at the same time, how much the form of a woman's body surpasses in beauty that of a man.

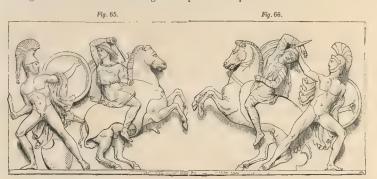
Fig. 62, represents a straight horn, and as it varies like the cone, it is a form of some beauty merely on that account.

Next observe in what manner, and in what degree, the beauty

of this horn is increased in Fig. 63, where it is supposed to be bent in two different ways

And lastly, attend to the vast increase of beauty, even to grace and elegance, in the same Fig. 62. Fig. 63. Fig. 64. horn, where it is sup posed to have twisted round, at the same time that it was bent two different ways, as in Fig. 64. --- Hogarth, Analysis of Beauty, pp. 49, 51.

HARMONY in ornamental decoration is produced by a union of spot, line, and plane, in appropriate arrangements, and admits of many modes of ordonnance; which may be again resolved into all the known Styles, and still further into boundless fields yet unexplored, and open to the search of industrious talent. The scope of this treatise is too confined to admit of the reasoning and explanation desirable under this important head; I must, therefore, at once refer the reader to the works of Greek and Etruscan art in the British Museum, from among which Figs. 65, 66, are selected as elegant and perfect examples.



In these splendid compositions the spots occur in the shadows relieving the outline, and the elliptic surface of the planes; they are given as presenting simple and obvious arrangements of ovalinear, curvilinear, and angular lines, with an appropriate introduction of acute angles; and as possessing grandeur of conception united with delicacy of execution. They are also remarkable for comprising the noblest objects of creation in juxtaposition, each in proper attribute and attitude; and a happy blending of unity of action with gracefulness of disposition.

CONSTRUCTION of the component parts should, in every species of design, be well conceived, in order that the thought may be rendered with truth and intelligence, and it is from deficiency in this mental qualification that the mere copyist exposes the source of his designs; by servilely tracing the inventions of his predecessors, which more probably he scarcely comprehends, he degrades their beauties and enlarges their faults, whereas, by recurring to nature, the subject may be refreshed with those minor excellencies which are of much importance in enhancing its value. There are, however, many instances where the ideas of others, and particularly those of the ancients, may be transmitted with advantage to modern purposes, provided such adaptations or modifications are distinguished by attention and judgment, and that the mind of the artist is embued with the conceptions of his original. To accomplish this effect the whole form and structure of his emblems should be present to the eye of memory, whether adopted as a whole or in part, so that peculiarities may be duly rendered, and an air of life seem to pervade the composition: this enables me to introduce another head of my subject, closely connected with the foregoing considerations.

VARIETY OF ASPECT and change of position give great richness and value to the most simple compositions; neither is there much danger of a misapplication of the principle,

under any circumstances of ordinary occurrence; and if so, it can only be as an exception to the rule; the extensive use of this delicate interchange of disposition and relative appearance, enhanced by an intermingling of motions, of which the variety is endless, will be understood and appreciated by referring to the graceful assemblage of masses that compose the foliage of trees, in which each individual leaf differs, although in a scarcely perceptible degree; or to flocks and herds "on sunny sward, or shady hill;" and to flights of bird and fowl, though myriads may be winging through the blue sky, for each has its respective aspect, and preserves individuality of range and action. In applying this principle, the draughtsman would observe to vary the leaves of a plant by exhibiting the front of one, the back of another, others foreshortened, or placed in profile; the various stages of its flower and fruit, the minor accidents of its growth, with other incidents open to an acute observer; avoiding those tending to vitiate the familiar expression by which its class is recognized.

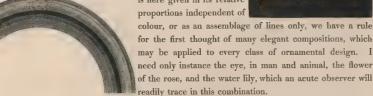
GEOMETRICAL FIGURES, and their sections, are so evidently the germs of structure, and consequently of all composed objects, that it would be a safe guide in commencing an original design, to select one of the planes or solids as the basis of the composition; and thus, from a fixed principle or theme, to operate the whole progress of the work; in this manner a rule of composition suggests the several members of the design, and the character of the whole is rendered conformable to the original idea. If vague and undecided notions are disagreeable, whatever tends to give fixed and determinate intentions, must produce other and gratifying results; we find this principle established by nature in the leaves of trees, which uniformly resemble one of the plane figures—the calices of flowers, and the appearance of the plant itself bearing relation to the same figure. In the organization of the human countenance this principle is fully elucidated; Lavater, to whose work the reader is referred, has curiously and usefully illustrated the varieties of expression by which this "index of the mind" is marked; confirming also the effect of an adaptation of parts, in producing a governing contour. As a rule, the outline of the face has a direct assimilation to the profile, all the relative features being in accordance; beauty, in either, depending upon the harmony maintained among them.

Among astronomical appearances, those of the planet Saturn are full of interest and variety; involving always the geometrical figures of the sphere and ellipse. Fig. 67 is one of its familiar aspects. If this be associated with Fig. 68, a diagram of the

Fig. 68

spectrum or rainbow, which is here given in its relative proportions independent of





IMAGINATION may assist in completing designs thus judiciously commenced, by infusing life and motion, and by substituting ease and freedom for rigidity—grace being superadded

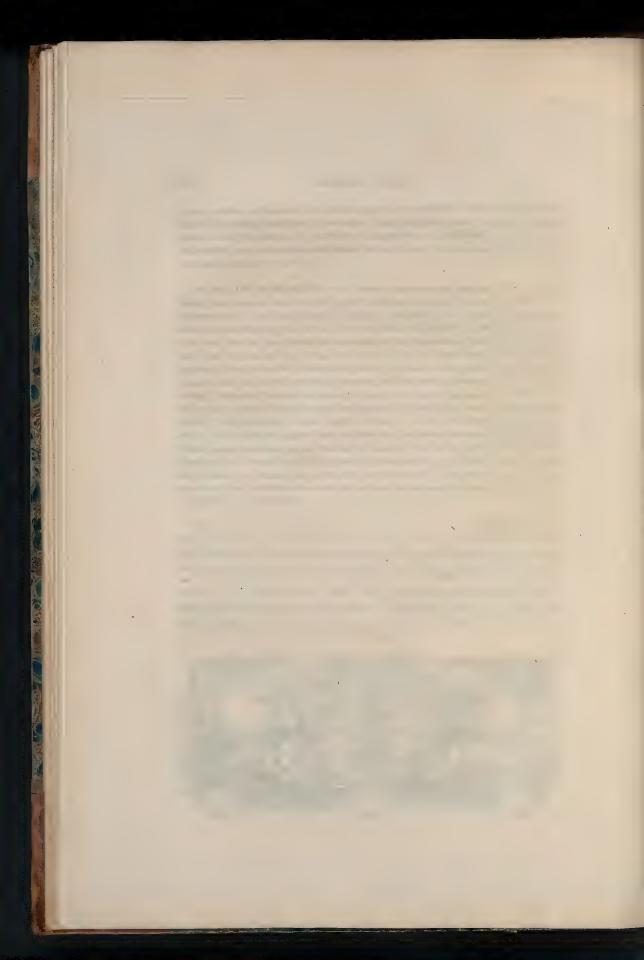
by such incidents as the nature of the subject permits; but of all the mental faculties, none more needs a restraining hand than this seductive, though delightful power: fancy must here be reduced to her fitting station of a handmaid of judgment, that the useful may be embellished by the graceful; upon this union equally depend the reputation of the artist, and the estimation in which his productions are held.

SCALE OF PROPORTIONS is of primary importance, in relation to the foregoing heads; many instances occur in which harmony and character depend entirely upon selection in this particular. The power of scale is beautifully exemplified in the pupil of the human eye, which preserves the same dimensions it receives at birth, through infancy to puberty, and onward to old age; marking most simply, yet accurately, all the vicissitudes of life; the casualties of health and sickness, and the feelings and passions of the mind and heart: a similar key to harmony is always desirable, to which other parts of an ornamental composition should conform, though no rule can be laid down for its selection, unless the artist can trace one in the example recited. Balance of ornament is governed by scale in the works of the ancients, in which even the greatest variety of proportions, does not interfere with the relative breadth uniformly maintained. It appears to me, that they sought to obtain this scale by the disposition of lights and shades, because the eye judges of scale by these only: in further illustration of these remarks, I refer to two monuments in the Guildhall of London, those of the great Chatham, and his illustrious son, in which the spotty shadows of the first, and the broad lights of the last, confer the peculiarity of character for which they are remarkable. This notice, however, is not intended to apply to their merit as works of art, being, on the contrary, of an elementary nature, incidental to the subject before us.

Scale may be considered technically, and in that view is more or less controlled by manufacturing difficulties or facilities, but which are too vague for popular explanation; the foregoing observations are therefore made in a general sense, that the manufacturer, in whatever branch, may apply them to the peculiar necessities of his own department. I am of opinion that a larger interchange of ornamental object might be made among the several fabrics with advantage; and that most of the styles and the essentials they furnish might, upon the principles here laid down, be applied to purposes of MODERN USAGE; not by slavish and inapt transcript, but by transferring the sentiment and embodying the idea in designs suitable to the material in which they are to be wrought.









HE term "STYLE" denotes an especial and recognized identity, whether individual or general; and it has the same import when applied to the language, habits, or costume of nations, as to peculiarities of execution in the imitative arts, manifested at certain epochs in the history of various prominent divisions of mankind: the present inquiry embraces, in some degree, the whole range enumerated, as elements from which may be deduced those distinct features, in delineated or sculptured ornament,

which constitute a "Style" in the acceptation conferred and by authenticity, and thence available for many desirable and useful purposes.

In touching the subject we at once encounter the difficulties by which it is perplexed; the styles of Hindostan and Egypt present their gorgeous or massive remains, seeming to challenge a scrutiny which shall successfully penetrate the gloom of an abyss of time, and assign to either precedence in the invention and construction of monuments requiring not only proficiency in the arts, but applications of mechanical science and congregated labour, which all the resources of modern empires could scarcely emulate.

It would be a vain attempt to attribute the origin of Architecture and Sculpture, whether of the rudest times, as the altar of stones, the isolated pillar, or the earthen mound,—the gigantic efforts of the first ages succeeding the dispersion,—or the skilful proportions and elaborate beauty of Grecian art, to other than impulses and feelings of religion or commemoration. The whole history of mankind, commencing with the records of truth, is corroborative of the ascendancy these sentiments have ever held; and it is through successive evidences of them that we are enabled to trace the affinity of races, now geographically sepa-

rated; the devastating effects of conquest; or the gradual tendency to decay that has followed a zenith of greatness, Nations, though amalgamated with the conqueror, or of which merely the name has been transmitted, have yet memorials of their prejudices, their virtues, and their power, in the enduring works which time has failed to obliterate.

In comparing Hindoo and Egyptian sculpture, for the purpose of forming an opinion upon the question of prior antiquity, we are assisted, first, by inspection of examples preserved in public collections and private cabinets; secondly, by graphical illustrations of the most remarkable monuments existing in both countries; and, thirdly, by the literary comment of eminent persons. Among the most distinguished of these is the first president* of the Asiatic Society, established at Calcutta in 1784, to whom an influential position in the administration of Anglo-Indian affairs, gave singular opportunities for the exercise of a profound knowledge of oriental languages; and of the industry with which it was applied we have valuable evidence in his translations from the Sanscrit, of the principal traditions upon which the mythological systems of India are founded. These, together with his discourses on the eastern nations, are given in the volumes entitled "Researches of the Asiatic Society;" and it must be added that they acquire additional importance in the confirmation their accuracy has received from every competent authority.

The order in which the material necessarily resorted to is stated in the preceding paragraph, must however be reversed, the better to establish the deductions it is presumed to afford; and previous to grasping the more tangible data described, it will be advantageous to notice coincidences amongst the earliest nations of motive and action, arising from the common superstition with which they were tainted. Following, then, the example of those who, with intentions of higher interest, have preceded us in the same path, we assume, as a basis, that the Scriptures afford an indubitable account of the deluge and of the families proceeding from Noah; and if at this intimation the lip of scepticism should curl in derision, we say, earnestly and kindly, search, as we have done, the legends of the heathen, and derive from them irrefragable proofs of the inspired truths contained in the sacred volume; and of a literal and continuous fulfilment of the declaration—"The imaginations of man's heart are wicked; he has sought out many inventions; but I will be honoured among the generations of men."

The same chapter, (Genesis 10.) wherein the generations of Noah are enumerated, records the ascendancy already acquired by one of the three great branches; Nimrod, the son of Cush, established a kingdom in the country of Shinar, and to this centre was attracted a reassembling of the tribes of Ham, † as to a place promising protection and consolidation; and to avert the anticipations and fear of a "scattering" that prevailed amongst them. The building of Babel

they had taken or held foreible possession of a portion of the inheritance of Shem, and it appears that the dispersion from Shinar related particularly to the formidable nation led by Nimrod, the son of Cush. This difficulty in reconciling the text of chapters 10 and 11 of Genesis would occur to most persons; we find it removed by the learned and conclusive arguments which the reader will meet with in Vol. 3 of Bryant's Analysis of Ancient Mythology.

^{*} The late Sir William Jones.

[†] This record appears in the eleventh chapter of Genesis; but in the previous chapter a distribution of the families of Noah over the earth was already dictated and had taken place. To that decree we must conclude the descendants of Ham, or, at least, the elder branch from Cush, did not submit; rebellious and warlike,

then commences, followed by the fiat by which the dispersion of this particular people was accomplished. But the confusion of language, preceding that great event, could not have been general; each tribe must have retained or acquired an idiom, sufficing for all the purposes of co-operation and for fulfilling the predictions; and be it remembered also, that the duration of life was such as to admit of the growth of a large community, while its original progenitor was still in the exercise of his duties and functions, as its patriarch or head; and it is consistent with probability that the names of the sons of Noah were retained by their representatives, even after themselves had ceased to exist; and by those names their descendants, as a body, continued for a long period to be distinguished. Primitive appellations, so retained and applied by the Cushites, manifest themselves to this day, and afford evidence of invasions both upon the patrimonies of Shem and Japhet, and the possessions of the less turbulent branches of their own family, effected when this people, celebrated alike for cultivation of the arts and the use of arms, diverged from Shinar. A colony from this stock seems to have passed eastward to India;* for we find the name of Cush in the Sanscrit genealogies, and again recognize the line in the Cuishka dynasties of a subsequent period. Egypt, too, where the sons of Misraim had previously established themselves, succumbed to the superior courage and concerted action, displayed in the polity of those of Cush; in this instance we have heathen testimony of the occupation of that country in the manner described. Misrasthan is the Sanscrit name of Egypt, and Misra still the domestic term for Cairo among its inhabitants, while Egypt at large is by the Brahmins of India called Cusha Dwippa—the country or continent of Cush. Were the proofs of these occupations even less conclusive, we possess it in the vast undertakings which are among the subjects here to be treated of, and which were carried on to completion with all that science, assisted by the arts of design and sculpture, could effect. The same people, who in their councils projected the building of Babel, saying, "Go to, let us build a city and a tower, whose top may reach unto heaven; and let us make a name, lest we be scattered abroad upon the face of the whole earth," carried with them from the locality of their discomfiture ideas of the sublime and the enduring, afterwards successfully embodied in monuments, which, still retaining position and character, mark at once the extreme verge of tangible antiquity in architecture, and the point of derivation common to all subsequent "Style."

* Many learned men have contended that the Indians, and, more, the Chinese, were a colony from Egypt; while others have proceeded as warmly upon the opposite principle, and have insisted that the Egyptians, or, at least, their learning and customs, are to be derived from the INDI and SERES. But neither opinion is quite true; nor need we be brought to this alternative, for they both proceeded from one central place; and the same people who imported their religion, rites, and science into Egypt, carried the same to the Indus and the Ganges, and still further into China and Japan. Not but that some colonies undoubtedly came from Egypt; but the arts and sciences imported into India came from another family, even the CUSHITES of CHALDEA, by whom the Misraim themselves were instructed.—Bryant's Analysis.

Since Egypt appears to have been the grand source of knowledge for the western, and India for the eastern parts of the globe, it may seem a material question whether the Egyptians communicated their mythology and philosophy to the Hindus, or conversely; but what the learned of Memphis wrote or said concerning India no mortal knows; and what the learned of Varanes have asserted, if anything, concerning Egypt, can give us little satisfaction. The true name of Egypt is MIS'R; it seems in Hebrew to have been the proper name of the first settlers in it.—Asiatic Researches.

+ The late Lieut-Col. Tod, in Vol. 1, of Annals and Antiquities of Rajast'han gives tables of the genealogies of the Solar or Soorya race of kings, and of the Indu or Lunar race, and at page 34 observes, "A comparison of Sir William Jones's genealogies with my tables will yield nearly the same satisfactory result, as to original I say Sir William Jones's list, because there is no other efficient one." And at page 35 :-- "This comparative analysis of the chronologies of both these grand races cannot fail to be satisfactory. Those which I furnish are from the sacred genealogies in the library of a prince, who claims common origin with them, and are less liable to interpolation." At page 37:—"Taking an average of the whole, we may consider fifty-five princes to be the number of descents from Boodhu to Crishna and Yoodishtra; and admitting an average of twenty years for each reign, a period of eleven hundred years, which being added to a like period from thence to Vicramaditya, who reigned fifty-six years before Christ, I venture to place the establishment in India proper of these two grand races of Soorya and Chandra, at about two thousand two hundred and fifty-six years before the Christian era; at which period, though somewhat later, the Egyptian, Chinese, and Assyrian monarchies are generally stated to have been established."



EAVING untouched a mass of evidence of like tendency, in which the etymology of provinces, cities, and rivers is adduced, as indicating a period of paramount and long continued rule of the Cuthic race, we turn to mythological symbols and tradition, as affording stronger ground for inferences. There can be no doubt that the first direliction was towards the Sabian* idolatry; the pastoral habits of the Palli, or shepherds of the earliest times, gave leisure to mark the revolutions of the principal luminaries, to note the constancy with

which they recurred, and to admire the visible glory of the material source of light, and its genial influence upon the productions of the earth. Hence the origin of astronomy; and of the apostacy which long prevailed in the country that first received and adopted it. In Persia, pure Mythraism,† or the worship of fire, as the emblem of the sun, remained for ages, and until the Macedonian conquest, without innovation; characterized by a simplicity which was destroyed by the engrafting upon it of more complicated systems. We speak thus of the Persi-Sabianism, because all remains of a religious kind in that region are devoid of the ornature that would indicate a complicated polytheism; even the most ancient symbols of commemoration, as the ark, the dove, the iris, and the serpent, are generally wanting, though in architecture, masses and the columnar vista were adhered to, as features constantly occurring to the conceptions of the same race.

By the dispersion, a stream of population holding these tenets was impelled towards every bearing and latitude, though we incline to the opinion that Hindostan particularly, and Egypt, in a scarcely less degree, received the largest and most influential colonies; for we read (Genesis, chap. 11) of these tribes, that "they had journeyed from the east to the plain of Shinar;" they were therefore acquainted not only with the route, but with the climate and capabilities of the soil, and in that direction the more influential leaders may be supposed to have bent their way. The rapidity with which society, in those countries, passed through the probationary states of settlement and increase, and attained a maturity admitting of concentrated efforts, together with the establishment of a polity which, in all things, aimed at perpetuity, and to "make a name," are proofs both of early numerical strength, and of well-directed energy in the organization that could alone have produced the results which history recounts, and

* The popular worship of the Iraneans or Persians was purely Sabian, a word of which 1 cannot offer any certain etymology, but which has been deduced by grammarians from Saba, a host, and particularly the host of heaven, or the celestial bodies, in the adoration of which the Sabian ritual is believed to have consisted.—Sir W. Jones's Discourse on the Persians, Astatic Researches.

The contagion of Siderial worship, in consequence of the stars being regarded as animated intelligences, or as inhabited by divinities, spread rapidly and universally among all the nations of the eastern world, except among the favoured people, to whom the Almighty thought proper to reveal the glorious doctrines of true religion; for in the most ancient and sublime drama the human intellect ever produced, the devout Job makes protestation of his innocence as to the crime of this prevailing idolatry (chap. 31, v. 26). The planets, in time, became distinguished by the names of the most renowned personages in fabulous antiquity: but these orbs, from their rising and setting, being frequently concealed from the view of the enthusastic adorer, invention supplied their place by forming representative images of those fancied deities, to whom, after solemnly consecrating them, they paid their devotion with as much fervour as to the real planet. In this practice we trace the first origin of the Sabian superstition, or worship of idols, in which abomination the ancient pagan world was so deeply immersed; and from this period, Saturn, Jupiter, and other siderial divinities continued to be held in the most sacred veneration, through all the periods of the Assyrian, Greek, and Roman empires. Before theg figures, in deep caverns or woody recesses, the first temples of the world, they performed their mysterious rites and kindled the sacred fire, of which their glowing spheres seemed to be formed. In the wild delirium of their zeal, and under the impulse of a sacred fury, they shouted the peans of praise and triumph, and mingled in the circular dance which was intended to imitate the course of the planets.—Maurice's Indian Antiquities.

+ Fire worship originated with the sons of Chus, and in the ancient province of Chusistan, afterwards Persia: there are to be seen to this day many monuments of antiquity which have reference to that worship.—Bryant's Analysis.

architectural remains confirm. The central countries they had left were those, only, that grew up to contemporary greatness, while the far west and north remained in a state of barbarism until the empires of the first and second period had passed away; and the south still longer and lower in the scale of depression; the many, and probably unmixed nations proceeding from Ham, who occupied that portion of the globe, having in all time suffered under the sentence of debasement and servitude pronounced upon them.

If these remarks are entitled to credit, it will appear that the two most ancient Styles are derived from the same source, viz., the superior knowledge and acquirements which remained unbroken among the larger bodies of the Cuthites; but applied in different countries, independently of concert, or immediate deduction the one from the other; the Sabian worship which prevailed, becoming differently combined with the ancient symbols of which we have already spoken, with astronomical figures, and other devices with which craft would find means to embellish, and to render impressive, the impure and extravagant systems created in both countries.* The earliest temples are generally considered to have been excavations; such as are found in Persia, in India, and in Egypt; in or about the former little of sculpture appears, but the latter abound in statuary, and ornament of great variety. In the principal cavern temples of India, Elephanta, Salsette, and Elora, and those of the Thebais in Upper Egypt, there is great similarity of plan; but we at the same time distinguish a rudimental difference in the Style of Ornament, which we take occasion to impress upon the reader, is the particular subject we have undertaken to illustrate; our notices of architecture must therefore be considered as merely incidental, and they are limited as much as possible to remarks, where, from sculptured ornament being attached to buildings, both subjects are involved in a manner too complicated for separation.

An identity of outline in superincumbent buildings of this class, in both countries, continues the parallel, and reduces them to one common principle of construction, arising from original equality in knowledge, actuated by the same traditions and superstition. Of Egyptian learning nothing remains save hieroglyphical inscriptions, either impenetrably obscure, or, if susceptible of being rendered, confined to a comparatively uninteresting incident. From Herodotus, the Greek historian, who had visited that country, we catch indeed some glimpses of Egypt in its

* That a considerable portion of the hieroglyphical sculptures and paintings in the temples of Hindostan have an astronomical allusion, has never been doubted by those who have attentively considered them; though their latent meaning has never been completely developed. The radiated crowns on the heads of the Austars speak their descent from the regions of light; the emblematic ornaments of serpents that deck the statues of the God-rajahs on the walls of the various cavern pagodas, the figures of sacred and sidereal animals, sculptured near them; the sacredotal vases and bells which the hands of some statues bear, and the Zunar and staff of Brahmins which distinguish others prove, in these representations, a connection of the mysteries of science and religion.—Maurice's Indian Antiquities.

† The learning and wisdom of the Egyptians have always been greatly celebrated. The Grecians had high notions of their own antiquity and learning; yet, notwithstanding all their prejudices, they ever allow the superiority of the Egyptians. Herodotus had visited Egypt, and seen the temples and colleges of that country: in

consequence of this he had opportunities of gaining some intelligence of the natives, whom he mentions with the highest marks of honour. He says that they were the wisest of all nations; and he acknowledges that they were never beholden for any thing to the Grecians; but on the contrary that Greece had borrowed largely from Egypt—no nation appears to have enjoyed a better established They were deeply skilled in astronomy and geometry, als in chemistry and physic; no wonder, then, that a people so excellent should be beheld with a degree of veneration by the Grecians; on this account all those who were zealous of making a proficiency in philosophy betook themselves to Egypt, which was the academy of Among the foremost of those were Pythagoras, Thales, Solon, Eudoxas, Plato, who studied there a good while In the of the two last the country was more open to strangers; and from that time it was more generally and more eagerly visited; yet the Egyptians were then lowered by having been so often subdued; their histories had been greatly damaged, and their knowledge much impaired; yet there was sufficient still left to make even a Grecian admire.-Bryant's Analysis.

decay; but the mysterious histories and erudition of which its hierarchy were the depositaries, appear to have been held inviolate to the period of their extinction. Whatever the Greeks obtained or borrowed from the Egyptians was from what they saw and gleaned; no community of feeling appears to have existed as between instructors and the instructed. The descriptions of Herodotus are, however, very important; repeated confirmations of their accuracy having occurred at recent periods, and many remarkable objects, and the locality they occupy, are recognized as those of which he has spoken. The histories of this traveller were promulgated in Greece four hundred and forty-five years before the Christian era, and even then Egypt was considered as presenting evidences of antiquity so remote, as to be merely conjectural; it was the conquest of that country by the Persians, under Cambyses, which gave access to the enterprising and talented Greeks, who availed themselves of it by observations and transcripts, afterwards improved and embellished in their own peculiar manner; though with regard to the subject of derivation it should be noticed, that the Persian inroad had destroyed every assailable, and, consequently, delicate specimen of art; the enormous in architecture and sculpture, with whatever could be concealed from search, was all that remained of an uninterrupted series of original thought, embodied in edifices and works, commencing with the earliest efforts of genius and industry.



OREIGN invasion had also its effect upon Indian art; but not in a considerable degree until many ages after Egypt had ceased to exert, for herself, the proficiency she had acquired. The expedition of Alexander the Great against Porus, though successful, was far less influential, or permanent, in its results; that restless potentate having been compelled to abandon the design of extending his conquests Eastward, by the refusal of the Macedonian veterans to advance in that direction, conciliated the native princes whom he had subjugated,

adding largely to the dominions of Porus; and having marked the boundary of his march by the crection of twelve stupendous altars, upon which he sacrificed after the manner of the Greeks, reconducted his army to the scene of former victories, by the hazardous plan of descending the Indus to the sea. In India, therefore, the ornamental arts remained uninjured, and capable of expressing the complicated mythology that prevailed, until checked and despoiled by the Saracenic irruptions and conquests. The Mahomedan power once established in Hindostan, maintained empire; and originating in fanaticism, and intent on proselytism, waged a war of extermination against the emblems of a superstition it abhorred;* but the vast continent over

The museum of the Honorable East India Company offers to notice a multitude of objects of extreme rarity; relies of unnumbered centuries, and trophies of the mighty conquests of modern date alternately meet the eye, and give rise to reflections which redouble the interest of the antiquary and historian. Our gratification was, on several occasions, increased by the attentions of the principal librarian to the Honorable Company, Charles Wilson, Esq., Professor of Sansorit in the University of Oxford, who has added to these obligations by enabling us to place the following note from his pen before our readers.

[&]quot;Specimens of Hindoo sculpture, of the best execution, are not numerous in England. Single figures of the divinities are not rare, but they are in general small and of metal; if of stone, they are rude or much defaced.

[&]quot;There are a few large stone images in the museum at the Iodia House, in tolerably good preservation, and of some ment as works of art; but the most elaborate specimens, in the same museum, consist of sculptures brought from a remarkable circular mound, called Dipaldiana, in the town of Amravati, on the south bank of the Vrishna river. The base of the mound had been surrounded by a circle of sculptured stones, of which the greater number have been destroyed or taken away; some of the most entire were removed by Colonel Mackensie, and at his death purchased, with the rest of his collection, by the East India Company. These sculptures consist of five pieces; three of them represent an exterior of Buddish monument called a Dabgope, or shrine, richly covered with groups of figures, and with ornamental carving, one of them is sculptured on both faces, the reverse in a very different

which was diffused a religion composed of *Castes*, each valuing its own integrity and importance in a very high degree, and estimating the others as parts of a stock, the entirety of which was to be preserved at all risk and sacrifice, the impetuous career of Islamism was limited to partial dominion; and the institutions of *Brahma* and *Boodha*, still continued to flourish on the soil that had adopted them.

We have compressed into a few short paragraphs some of the leading historical facts relating to, and connected with, the ancient Styles of Hindostan and Egypt; a knowledge of incidents that have had so large an influence, tends to increase the interest with which they are regarded; and while we contemplate the similarity of conception that seems to have actuated the human mind in shaping objects which, even in their most exaggerated form, are still selections from that nature by which he is surrounded, enables us to judge of the relative progress of civilization; and in reviewing modes and dispositions of ornament, as examples for ulterior purposes, to reject that which, by allusion to absurd and, in some instances, offensive allegory, is irreconcilable with modern taste; confining our selections to beauty, united with the proprieties that have always occurred to brighten even the most irrational superstitions.

The Sanscrit books are both in size and number very considerable, and affect a continuous record of mythological events, combined with the genealogies of princes and heroic personages who had figured in Indian history; but mixed up with chronological errors that invalidate them in the only point of view in which they would be important; this type of language can only have existed subsequently to the invention of letters, and a concerted use of them by the Brahmins, and that a succession of characters preceded the Sanscrit is proved by numerous sculptured inscriptions* which they are unable to decipher, though probably of a date yet later than the cavern temples.

Notices and fac-similes of many of the sculptured inscriptions we have alluded to, appear in every work of magnitude relating to India; they are found upon rocks, and all the older structures, and fragments; and, considering that this mode of dedication, or record, prevailed to the exclusion of hieroglyphics + of the Egyptian kind, we are first led to infer non-connection

style; they are about three feet wide by four feet. The fourth piece is covered with figures representing, apparently, a marriage festival. The fifth is a circular slab, about three feet in diameter, sculptured on both sides; one side representing a group of figures engaged in worship, the other an ornamental disc; amidst some exaggerated and grotesque delineation, there is considerable elegance and spirit in both the figures and the grouping, and great taste in the ornamental details of these several specimens.

"Besides the sculptures which he removed, Colonel Mackensie

"Besides the sculptures which he removed, Colonel Mackensie had drawings made of all the others at Dipaldiana, which are in the library, together with a great number of other drawings, all unpublished, of temples, statues, and sculptures of various kinds from every part of India. A selection from them would present a highly curious and instructive view of Indian sculpture and architecture.

* In Hindostan, wherever the races of Cooru, Ooru, and Yadu have swayed, have been found yet undeciphered characters. We must discard the idea that the histories of Rama, Orishna, and the five Pandua Brothers are mere allegory; an idea supported by

some, although their races, their cities, and their coins still exist. Let us master the characters on the columns Indroprest ha, Poorag, and Méwar; on the rocks of Joonagurh at Bijollie, on the Aravulli, and in the Jain temples scattered over India, and then we shall be able to arrive at just and satisfactory conclusions.—Tod's Rajahs'than.

It is barely possible that these inscriptions are in the early or original Sanscrit letter, and that its connection with the more modern character may be hereafter discovered.

† At whatever period the Egyptian hieroglyphics were first invented, their original meaning was scarcely known, even to the priests themselves, at the era of the invasion; and at the time when the Macedonian invader erected Alexandria, probably out of the ruins of Memphis, the knowledge of them was wholly obliterated from their minds. The reader who may not have perused Kircher, and other antiquarians on the subject, will be able to form some idea of their general designation and intention from the following account given by Phitarch, concerning those on the portal of the temple of Minerva, at Sais. The first in order of the hieroglyphics engraven on that portal was an infant, next to him was sculptured

of the styles of the two countries; the profusion in which these occur upon Egyptian remains, to the exclusion of characters or other ornament, leaves no room for doubt that if the priesthood had held communication, the same sacerdotal impress would have obtained in Hindostan. That both the one and the other are memorials of the first ages is certain, and we have reason to believe were wrought prior to the inscription of the decalogue upon the tables of Sinai. It is to be regretted that our Museums, so choice in Egyptian specimens, should be nearly bare of the more elaborate and beautiful sculpture of the East; the facilities possessed by Britain for this purpose, is singularly contrasted by the apathy with which opportunities of enriching our national collection with examples of this particular style, are suffered to pass by: neither is this remark by any means new, it occurs in the French translation of the voyages of Niebuhr,* undertaken by command of the King of Denmark, Frederick V., 1761, upon the occasion of his visit to Elephanta; this traveller was accompanied by competent draughtsmen, and the delineations given are considered very accurate; his observations are not less valuable, as the reader will be able to determine from extracts given in our notes.

From the Author just quoted, we turn to a more recent authority—one who possessed the advantages of long residence, with high station and acquirements—Tod's Annals and Antiquities of Rajahs'than, or Western India, in addition to the researches indicated by its title, is illustrated by engravings of sculptures which were previously unknown as specimens of ancient art; and although they are probably of a date posterior to the true Egyptian period, precede our era by several centuries; they appear to bear out the assertion that in Hindostan the arts continued to improve long after they had been extinguished in Egypt. The subjoined description of a magnificent Hindoo temple at Ajmer, from that work, \uparrow is too interesting and instructive with reference to our subject, to be omitted.

an old man, next followed a hawk, then a fish, and, lastly, a sea-horse. The meaning of this hieroglyphical inscription, he asserts, probably on the express authority of the priests of that temple, was as follows:—"O you that are coming into the world, and you that are going out of it, know that the Deity abhors immodesty!"—Maurice's Indian Antiquities.

* Le Roi de Dannemarcke a envoyé une societé de cinq perspannes en Arabie, uniquement pour l'avancement des sciences; n'auroit on done lieu d'esperer que d'autres nations, qui ont fait de grandes conquêtes aux Indes, y envoyeroient aussi quelques personnes, pour étendre la connoissance que nous avons d'un páis si celebre? Les Anglois ont été environ cent ans maîtres de Bombay, dont on peut aller en peu d'heures à Elephanta, et à Saltet. Presque chaque Européen qui vient à Bombay va voir les superbes Pagodes qui sont dans la voisinage. Néanmoins on ne trouve dans toute leurs descriptions de ces contrées, que des rapports fort mocmplets de ces monumens de l'antiquité.—Niebuhr, Voyage en Arabie, et en d'autres pays Circonvoisias.

† Whatever time has spared of the hallowed relics of old, bigotry has destroyed, or raised to herself altars of materials, whose sculptured fragments serve now as disjointed memorials of two distinct and distant eras; that of the independent Hindoo, and that of the conquering Mahomedan, except one "relic of nobler days, and noblest art," which, though inpressed with this double character, every spectator must desire to rescue from the sweeping sentence Let us rather bless than excerate the hand, though it be that of a Turk, which has spared, from whatever motive, one

of the most perfect, as well as the most ancient, monuments of Hindoo architecture.

The temple is surrounded by a superb screen of Saracenic architecture. From its simplicity, as well as its appearance of antiquity, I am inclined to assign the screen to the first dynasty, the Ghorian Sultans, who evidently made use of native architects; the design is chaste and beautiful, and the material a compact limestone, admitting almost of as high a polish as the jaune antique, gave abundant scope to the sculptor: after confessing and admiring the taste of the vandal, we passed under the arch to examine the more noble production of the Hindoo. Its plan is simple and consonant with all the more ancient temples of the Jains; it is an extensive saloon, the ceiling supported by a quadruple range of columns; those of the centre being surmounted by a range of vaulted coverings, while the lateral portion, which is flat, is divided into compartments of the most elaborate sculpture. But the columns are most worthy of attention; they are unique in design, and, with the exception of the cave temples, probably amongst the oldest now existing in India. On examining them, ideas entirely novel, even in Hindoo art, are developed; like all these portions of Hindoo architecture, their ornaments are very complex; it was evidently a rule in the art, to make the ornament of every part unlike the other, and which I have seen carried to a great extent. There may be forty columns, but no two alike. The ornaments of the base are peculiar, both as to form and execution; the lozenges with the rich tracery surrounding them, might be transferred, not inappropriately, to the cathedrals of Europe. The projections from various parts of the shaft, with the small niches still containing the statues, though occasionally mutilated, of the pontiffs of the Jains.

In pursuing the comparison of the two ancient styles, the want of accord in hieroglyphical display would of itself afford strong ground for inferring the originality of both; but we have further confirmation in the decorations of the cavern temples particularly, and in statuary generally; the disparity in which, we are of opinion, affords the conclusive evidence sought., In the immense excavations devoted to the rites of a primitive superstition that pervaded the several branches of one race, and which in this feature was adhered to by all, we distinctly trace the independent styles of Hindostan and Egypt, at the same time admitting that in larger figures the passive attitude prevails; here the similarity ceases; there is greater variety of object, and of lineament in the former, and in statues not colossal, much of an active and expressive character is perceived.* Ornamental relievos, floral and interlaced, of Indian workmanship differ also in boldness of design and execution, from any parallel afforded by Egyptian art; this becomes very obvious wherever the Lotus, a religious floral emblem, highly esteemed in both countries, has been introduced; but this, and other representations of natural objects, appear by the Egyptian system of hieroglyphical device, to have been limited to one solitary mode of execution, upon the principle that they were on all occasions destined to convey the same meaning; adherence to a standard type would therefore be required, to the exclusion of other than mechanical skill in the artist.



S a summary of the remarks that have occurred, we submit that the similitude of form and correspondence of parts which appear in the structures of Egypt and the East, does not manifest itself in the ornamental detail of their respective embellishments. The breadth of the Egyptian masses is uniformly preserved, and relieved solely by chambered panels, deriving their form from the objects they circumscribe; these panels are more usually beveled, and thereby throw a light in immediate contact with the shadow of the figure, imparting a peculiarity nowhere else to be observed; expression

is always confined to the placid features of the countenance; the extremities rarely having articulations, and being but slightly indicated. In the Hindostanee, on the other hand, the

give them a character which strengthens the comparison, and would be more apparent if we could afford to engrave the details. Here and there occurs a richly-carved corbeille, which still further sustains the analogy between the two systems of architecture, the capitals are at once strong and delicate; the concentric annulets are in one blaze of ornament, and with the whole of the ceiling too elaborate and complicated for description

Having alluded to the analogy between the details in the columns and those in our Gothic buildings (as they are called), and surmised that the Saracenic arch is of Hindoo origin, I may, with this temple and screen before us, speculate on the possibility of its having furnished some hints to the architects of Europe. This very spot Ajmer, according to the traditional couplets, and the poetic legends of its ancient princes, the Cholons, was visited by the first heatile force Islam sent across the Indus. What ideas might not this Jain temple have afforded to the "light of Ali," for Roshun Ali is the name preserved of him who, "in ships landing at Anjar," marched through the heart of India and took the citadel of Ajmer by assault.—Tod's Rajaks'than, Vol. 1. p. 778.

* In describing the cave temple of Elephanta, Niebuhr, whom we have previously quoted, says.—" Pour bâtir un de ces temples Indiens, il falloit des travaux immenses, pour creuser ces rochers, et pour y tailler dans le roc même, cette quantité de groupes, des figures aux inurailles, et surtout, il falloit pour cet effet, beaucoup plus de connoissance du dessein, et de la sculpteur, que les Egyptiens en ont jamais eu."

And on another occasion,—"Les murailles sont remplies de fixes élevées, que le sculpteur a encore menagées du rocher. Celles ci, sans doute, doivent representer les histoires étes Dieux et des Heros Indiens, et peuvent ainsi donner matière aux savans à beaucoup d'observations. Elles ne sont à la vérité pas si belles que les bas reliefs, et les statues de maitres Geres et Romaines, mais bien meilleurs pour le dessein, et la position, que les figures Egyptiennes, et d'ailleurs fort jolies à proportion de leur grand antiquité

⁴¹ Pas loin du rivage de la mer, et en pleine campagne, on voit encore un Elephant, d'une piérre dure et noiràtre. Et c'est sans doute la cause que les Européens appellant cette iels Elephanta. Dans l'isle de Salaset dont j'ai parlé, on trouve encore plusieurs temples antiques, tailles dans les rochers, dans le mêmg goût que celui d'Elephanta.

"Les habitans de cette petite isle ne savent rien de l'antiquité, ni d'histoire de ce temple si magnifique et si superbe; suivant leur opinion, il y est arrivé un jour iel le soir des gens, qui dans une seule muit ont taillé toute cet ouvrage du rocher, et qui sont d'abord repartis le matin. Et c'est à peu près la même idée que les Egyptiens d'aujourd'hui, ont des superbes monumens de leurs ancêtres."

sculpture is of the boldest relievo, and more particularly the principal figure of a group, which is always prominently projected; the carving is deeply undercut, and although the parts be minute, their relative position does not break the breadth of the compartments. There are many beautiful examples of this style given in the work quoted, which we hope will stimulate inquiry, and lead to an importation of original objects; in the confidence that authentic references would form the basis of an elegant variety, which would meet appreciation. Our plates were designed previous to having seen those alluded to, and though far less elaborate, convey a general idea of the advantages to be derived from a study of Hindoo skill.

It must, however, be acknowledged, that the application both of Egyptian and Hindoo ornament to modern purposes, meets many difficulties, arising from the rigidity of feature presented in the first, and the local and allusive nature of the objects pervading the last. The late Thomas Hope, Esq. introduced the Egyptian style into the furniture and decoration of a suite of apartments, forming part of his tasteful residence in London, with a success corresponding with his acknowledged judgment and munificence, and with the feeling and good keeping manifested throughout that magnificent mansion; but it may be suggested that this solitary specimen of a revival of Egyptian ornament, charged as it is with symbols, would be still more strikingly incongruous in humbler embellishments, and therefore inadmissible in the present state of civilized life. Our neighbours, the French, it is true, admitted the same style as a "decor" for their saloons, but the coldness of its details rendered it among the most evanescent of their fashions.

Hints for compositions are given in our Egyptian plate, where its most characteristic principle, "flicker," is taken for the basis; and from which many pleasing arrangements may be made, without having recourse to the emblems of their superstition. Great simplicity of character may be produced, well adapted to many species of manufacture, in which the straight line can be effectively employed, and more particularly in frabrics which suit flicker, in connection with rising lines. The British Museum, and that of the Louvre at Paris, contain vast collections of Egyptian antiquities of the domestic kind, and of very early date, which would admit of a graft of modern skill, and produce the singular spectacle of an adaptation of the crude and simple notions of ancient days to the elegant habits of modern times.



APAN and CHINA have furnished, in the porcelain and lacquered wares for which those countries are respectively celebrated, specimens of Oriental taste, and perfection in manufacture, highly valued throughout Europe; the larger objects from Japan exhibit beautiful representations of flowers, birds, flies, and insects, peculiar to its soil and climate, mingled with the dragon and other chimerical objects allusive to element worship, splendidly emblazoned. Of the usages of this empire little is known beyond the accounts of Kæmpfer and Thumberg, but with Chinese literature and art, the

communications of the Jesuits and a larger commercial intercourse have made us better acquainted;* though the rigid system of personal exclusion enforced against foreigners by both, has prevented the observation and research upon which, only, valid opinions could be formed

^{*} The reader is referred also to the works of Du Halde, Stanton, and Marrison, for the general information which our limits do not permit us to afford.

of their ancient state as compared with modern appearances. With this singular race, whose origin has baffled the inquiries of antiquarians and analogists, language, civil institutions, and manufacture, seem to have attained a natural growth independently of extrinsic aid; the late Sir W. Jones, whose discourses on the eastern nations are still standards of reference, concludes, indeed, that the Chinese, or Chinas of Sanscrit tradition, are an offset of the Hindoo family;* but a more recent writer in the Encyclopædia Britannica, whose remarks accord with the acuteness of thought and brilliancy of diction which distinguish that national work, refers the peopling of those countries to a different stock, and his argument if not conclusive, is of importance towards confirming deductions to the same effect obtained from other premises.

Hindostan is so prolific in monumental remains of great extent, and elaborate decoration, that experience would lead us to expect similar manifestations of feeling, and of taste, among branches or descendants of a people to whom ideas of grandeur and magnificence, of this description, were familiar; but we fail to gather, from the authorities open to us, that the Japanese and Chinese nations have at any time possessed a "Style," properly so called: Architecture does not exist, in the sense with which we apply that term to buildings of magnitude and solidity; and sculptures of the figure, or of emblematic devices, with the exception of smaller carvings, especially in ivory, are wholly deficient; yet in the light and ornamental constructions of the Chinese, assisted by the variety of colour with which their interior arrangements are enriched, there is abundant material for the exercise of imitative talent; and authorities for its application to purposes of public entertainment are consequently numerous. In the theatre, concert room, and buildings of ephemeral character, the array and glitter of this scenic style harmonizes with occasions for its introduction. In garden scenery also, when not imposed as a governing feature, but confined to a conservatory, a veranda, or a summer-house, it is both by construction and mode of decoration, of peculiar value; to these may be added the embellishment of a boudoir, or a corridor; where the delicate manipulations of Chinese ingenuity may be carried out in more elaborate finish; on the other hand the exquisite arrangements of spot and line, so ably combined in the older specimens of Japanese invention, are among the most effective auxiliaries of the artist and decorator, and may be applied to vary the solemn splendour of the Gothic, or chaste simplicity of the Grecian saloon.

* All the Pandits whom I have separately consulted, assure me as with one voice, that the Chinas of Menu settled in a time country to the north-east Gaur, and to the east of Camarup and Népal; that they have long been, and still are, famed as ingenious artificers; and that they had themselves seen old Chinese idols, which bore a manifest relation to the primitive religion of India.—Sir W. Jones's Seventh Anniersary Discourse, Asiatic Researches.

4 The interdiction of intercourse with a people who have nothing in common with the rest of the world, will account for the total ignorance which so long prevailed, and the little knowledge we yet possess respecting this singular and original people; for that they are an original and unmixed race, we conceive no reasonable doubt can be entertained, though a different hypothesis has been held by learned and ingenious men. By De Gaignes and Frèret, arguing from the communications of the Jesuits, they were supposed to be derived from a colony of Egyptians; by the earlier Jesuits they were set down as a tribe of the Jesus; and by Sir William Jones, as the descendants of the Csharitya, or military caste of Hirdus called Chinas, "who," say the Pandits, "abandoned the ordinances of the Veda, and lived in a state of degradation" With submission to such high authority, we should as soon think of deriving the

trunk of a tree from its branches, as the people of China from any of these. That they are not Egyptians, the ingenious Pauw has most clearly and satisfactorily demonstrated, by proving that in no one iota does there exist one single resemblance. similarity is there between them and the Hindus; no two people, indeed could possibly differ more than they do in their physical and moral character, in their language, and in their political and religious institutions. The colour of the Hindoo is ebon, or a deep bronze, that of a Chinese a sickly white, or pale yellow, like of a faded leaf, or the root of rhubarb; the features of a Hindoo are regular and placid, those of a Chinese, wild, irregular, constant only in the oblique and elongated eye, and broad root of the nose; the Hindus are slaves and martyrs to religious ordinances, the Chinese have superstitions enough, but, strictly speaking, no religious prejudices; the Hindus are divided into castes, the Chinese know of no such division; the historical records of China go far beyond the time that these supposed Chinas of Sir W. Jones peopled the country, the Hindus have not a page of history; the language of Hindostan is alphabetic, that of China a transition from the hieroglyphic to the symbolic, and there is not the slightest analogy in the colloquial language of the two countries.—Encyclopædia Britannica, Article, China

Having suggested the more unexceptionable opportunities which occur for the introduction of Japanese and Chinese ornament, it may be useful to notice the probable causes of their being rejected when attempted as a basis of domestic taste. It constantly happens, particularly with reference to these styles, that allusive figures and symbols are seized upon and transferred by the decorator, to the exclusion of the rational beauty of design which they offer in other peculiarities; this mistaken application appears to be entirely at variance with the present temper of society; in domestic embellishment, when representations of existing or allegorical figures are introduced, regard should be had to conciliation of the milder feelings of humanity through the perception of the senses. The well known emblems of power, and of wrath, the dragon and chimera, produce their effect where despotism has so long employed them to remind and affright its slaves, but can never harmonize with the affections and endearments sedulously cultivated around our native hearths. Pictures of terror or of suffering, whether scriptural or historical, are no longer permitted to distress the sight in the saloon or chamber, whatever may be the merits of their execution, but are consigned, solely as objects of wonder, to the gallery.

Another objection to the prevailing features of these styles, even when unaccompanied by the monstrous, is found in the influence produced by difference of habits, manners, and climate—their embellishments are those of open air, or vast areas of space; bright colours, enhanced by gold and pearl, are requisite in the glare of sunshine—there they are not gaudy, but gay: but the state of excitement in which the senses exist beneath the effect of a profusion of tints, is here consistently and wisely discouraged, as inimical to the healthy tone of mind and heart essential to the tranquillity of domestic life.

The Chinese mode of treatment of the lotus, the meander, the key, the sea wave, and other continuous ornaments, so generally found in the Greek, and the germs of which have already been mentioned as present in the Egyptian and Hindostanee styles, are particularly valuable; but examples must be sought for in objects more especially the product of national taste, and not in the heterogeneous assemblage of items which, though undoubtedly of Chinese manufacture, were and still are executed to designs of European origin adapted to reigning fashions in the western world. The collections in this country which, in the course of our experience, we have found to contain the most rare and genuine specimens, are those of the honorable Mr. Lascelles, made by that gentleman about twenty-five years since, with great judgment, and a taste that evinced his knowledge of the principles alluded to; that at Blenheim, containing many exquisite specimens of Nankin, but exhibiting in the selection more of caprice than attention to design; also some noble objects in the mansion of Mr. Hope; to these I may add the collection of great rarity and value, made by Her Royal Highness the Princess Augusta; in which are objects of domestic use confirming the strong imaginative powers of that industrious people.

With regard to the application of these styles to purposes of manufacture, we have the pleasure to notice that in japannery, properly so called, British talent has been successfully exerted, and now excels its prototype—but the graceful, though sometimes grotesque, forms of Chinese invention, are well adapted to the *bijou*, whether of earthenware, wood, or metal; in the first of these we call attention to a more chaste selection of appropriate style—permitting ourselves to mention that the one so long in vogue, technically called "the willow pattern," is from a *French* design, in the Baroque style of the later period of *Louis Quatorze*, and has, perhaps, done more to depreciate Chinese native taste and talent, than any other means.

Having assigned to the Indian and Egyptian styles the priority in development to which they seem entitled, we necessarily recur to those central countries where population and the germs of art first grew up together. Of the monuments of Assyrian dominion and power, the destruction has been so entire that no vestiges remain, save the mounds of Nineveh and Babylon;* but that those once magnificent cities equalled contemporary seats of empire, in extent and adornment, there can be no reasonable doubt. Over the vast region, the scene of the earliest recorded history, the only relics which appear to claim great, if not extreme antiquity, are those of Persepolis;* Baalbeck and Palmyra being, with consistent regard to probability, attributed to a much later period, though it must be admitted that conjecture is here the only active faculty we can apply, to the exclusion of those of a more satisfactory kind.



N Persia Proper many learned authorities agree in fixing the first and most powerful monarchies, the stability and grandeur of which, though vouched but by a single example, is at once established in our conceptions. The remains of Persepolis, or as it is termed by the Persians, Tackt-i-Jemsheed,‡ the throne of Jemsheed, exhibit the massive character of the earliest period in its utmost perfection; and in sculpture, the distinct simplicity of the religious ideas which prevailed in Persia, as compared with the complicated systems of India and Egypt; by such comparisons

the origin and diversities of style are rendered too striking to be otherwise accounted for, than by acknowledging that upon the *temple* of all countries was lavished the concentrated efforts of labour and art.

* Sufficient is seen in the architectural remains of ancient Persia to discern some distant resemblance between the style and taste of their structures and those of Egypt, India, and Judea; but we have to lament that the utter demolition of all outline of building, or fragment of ornament, on the heaps of Nineveh and Babylon, totally deprive us not only of the foundation stone of architecture, but of those after links which would have formed a perfect chain in the history of the art, from the foundation of Babel to the temples of the East, and thence onward to those of Greece and Rome.—bir R. K. Porter, Travels in Georgia, Persia, Babylonia, &c.

† Any attempt to analyse the ancient Persian architecture from the relics that exist, and thence deduce its origin, would now be a vain task. I have before observed that in some particulars it resembles the styles of Egypt and India; but in most respects its character is totally dissimilar; that the ruins of Persepolis, so long as they stand, are likely to remain an unique specimen of a beautiful style in the art, the foundations of which can no longer be traced, and the oblivion which has fallen over every monument of the Assyrian empire, seems to me to have formed this impassable chasm in the analysis of the subject, but which following the track wherever it is visible, one remark forcibly recurs; the prodigious inequality between the moral and political progress of all these nations, and the exquisite degree of refinement to which they brought the arts. With regard to masoury and sculpture, we only imitate what they invented; no chaptral combinations modern times have attempted, ever having equalled the beautiful order of Corinth. And what the Acanthus did for Greece, when it met the eye of genius, the Lotus of the Nile and Egypt had produced, ages before, for Egypt and Assyria. By

what we have already seen of its use in the capitals and friezes of Persepolis, we may venture to conclude that it was the germ; were the means extant, we might trace every ramification of that branch of the art, throughout the earliest nations of CUSH and ELAM.

In drawing a parallel between the architectural plans and ornaments of Persepolis, with those so particularly noted in the book of Kings, of Solomon's temple and palace, their pillars, double capitals, carved knops, open flowers and palm trees, chapters of lily work, and supports of various sorts in the shape of lions, oxen, and winged figures, the resemblance appears so striking, I cannot but assign them to the same origin; and believe, in addition, that were the mounds of Nineveh and Babylon to yield up their buried treasures, we should not only recover the lost links in the descent of architecture, but find even a nearcr affinity between their principles and the remains of Persepolis, than that which connects the buildings of modern Europe with the taste of ancient Greece and Rome.—Ib.

‡ Sir W. Ouseley, in his Travels in Persia, gives the result of a careful inspection of the ruins of Persepolis in the following words, which he entitles Negative Observations; they may be considered very important as elucidating many questions in antiquity, and peculiarities for which these remains are remarkable.

"Among the monuments of antiquity which the Takht exhibits, I did not perceive, 1st, any object appearing to be a vestige of Arsacidan Kings, (300 before to 200 after the Christian era).

"2. Nor any vestige of the Sassanian dynasty, besides two Palhavi inscriptions, one of eleven the other of twelve lines.

" 3. Nor any representation of a crooked sword,

" 4. Nor any human figure with a full face.

The taste for sculpture, upon the great scale, prevailed in Persia for a series of ages; historical events, and ceremonials observed at recurring festivals, were recorded by the chisel; a method above all others calculated to preserve the nationality of a people. Thus the original grandeur* of Persepolis, in this feature, appears upon good grounds to have been enhanced by Darius Hystaspes, (520 years before Christ), who, for that purpose, made use of Greek artists; and the same feeling continued to actuate succeeding monarchs, down to the period of a total change of dynasty and religion by the Mahomedan conquest of Persia, which endured nearly the first outbreak of the religious fury of that sect, and was completely subjugated within an incredibly short space, considering the power and resources of the country.

The sculptures referred to as of comparatively recent date, are those near *Shahpoor*, the capital of Sapor the first (after Christ 275), and those near *Kermanshah*, called Tackt-e-bostan; the whole of which are considered to be of Grecian, or Roman-Grecian, execution.

It happens in the style of ancient Persia, as in others of remote time, that there is little of available material on which to expatiate; our allusions to those periods and specimens are not therefore given upon the futile presumption that we are competent to render useful that which was essentially significant, only, in the ages when it was produced and cherished; but whether we are merely to speak with general correctness of "Style," or to understand and adhere to peculiarities comprehended in that term, it is humbly conceived that an acquaintance with the site and history of prominent remains, is the first and best method of cultivating this species of knowledge.

- " 5. Nor any human figure mounted on horseback.
- "6. Nor any figure of a woman.
- "7. Nor any sculpture representing ships, or alluding to marine affairs.
 - "8. Nor any arches
- "9. Nor any figure sitting cross-legged, or resting on the knees or heels, according to the modern usage in Persia.
- "10. Nor any figure in a state of nudity; and I may add, nor any object in the slightest degree indecent; two circumstances which almost peculiarly distinguish these Persepolitan sculptures from the monuments of antiquity found in other countries.
 - " 11. Nor any vestiges either of wood or brick.
 - " 12. Nor any remains of gilding.
- " 18. Nor any insulated statue, or sculptured figure separated from the general mass of marble, and shewing in full relief the entire form of any object.
- "14. Nor any figure that has ever actually been an object of idolatrous veneration. The winged circle, or mystical figure perceived on so many marbles of the ruins, and the fire altars at the tombs, relate undoubtedly to objects once held in veneration; but we must not suppose that any sanctity was attributed to these sculptures themselves, more than to similar devices on gems and
- "15. Nor combinations of the elementary character, forming the inscriptions on bricks, cylindrical gems, and different remnants of antiquity found near Babylon."
- * From what the native authors write of Jemsheed, to whom they attribute the foundation of Persepolis, he is to be accounted as the seventh in descent from Noah. * * * In Genesis, chap. 10, v. 22, we read that Shem was the father of Elam, who spread his posterity and name over all this quarter of the East; and Shem and Jemsheed having such affinity in name, as well as the latter being traced by the native genealogists to Noah, surely we might be warranted in believing, that some Prince

of that descent was indeed the founder of the Persian monarchy; and that his descendants reigned there till the posterity of Cush, princes of Ninevch and Babylon, made conquest of the land, and maintained possession of it for several centuries. Considering also that Sacred Writ plants the immediate offspring of Shem or Jem on this very tract, it seems not unreasonable to think that the city we call Persepolis, may, from the earliest ages, have borne a similar appellation to that which we find it now holds in Persia, namely, Tackt-i-Jemsheed, the throne of Jemsheed.—Sir R. K.

† The fine finishing of some of the superb works we find at Persepolis, and the planning and accomplishment of most of the others, must have been done by the direction of Darius Hystaspes; who, emulating to tread in the steps of Cyrus, felt establishing his claim of birthright, and consequent hold on the empire by every stroke of the chisel that perpetuated the happy institutions of a predecessor who alone had the great name of the father of his people. Besides, Darius, like Cyrus, was of Persia Proper, and could not but find a son's gratification in aggrandizing his native capital. His spirit appears to have equalled the magnificence of his fortunes; and from the number of Grecian prisoners who fell into his power previous to the battle of Marathon, there could be no want of hands to complete his designs in the highest style of the arts. We may collect good argument for this supposition in the style of the works themselves; though, at first sight, I acknowledge a general similitude to the Egyptian contour strikes the mind, yet the impression gradually wears away when the details are the finishing of the parts, and the grace and truth of the bas-reliefs, every where proclaiming the refined taste and master chisels of Greece. When comparing the colossal proportions of structure, and its gigantic sculptures, with the delicacy beauty, and perfection of the execution of its ornaments, I might say, with the poet, " Here the Loves play on the bosom of HerWith respect to the Style before us, it is remarkable that a similar spirit appears in the colossal proportions of the ruins of Persepolis, and other fragments of the same period, to that which directed all the vast structures of the ancient world; guided, no doubt, by the same motives of combined magnificence and durability, and which ceased but with the extinction of the Roman power.

The few varieties of ornament of the Persepolitan era, which time or fanaticism has spared, are principally those of mythraic character, as the bull, and the egg; or the extensively applied foliage and flower of the lotus; † it may be well to observe that the drawing of the animals exhibits perfect knowledge of muscular action and position, and that they are entitled to rank in the highest class of taste, as works of art; and the execution of them, although powerful, is in the same neatness of hand continued down to the modern productions of Schiraz.

PERSIA has subsequently produced a style of embellishment full of originality, and deservedly appreciated in such fabrics as refer to female attire, and the domestic comforts, or requirements of the softer sex: of this description the shawl, the dress, the carpet, and many kinds of chased and enamelled ware, present tasteful adaptations of the jessamine, climatis, pink, and rose; delicately designed, exquisitely wrought, and profusely displayed in the richest tints, upon grounds of which blue is the prevailing colour; whether intense, or of more etherial hue.

A peculiar feature of Persian architectural ornament must also be noticed, in the application of bands and borders, chiefly composed from the Asphodel, upon the involved principle; in which the ground and its charge alternate upon each other. These borders, which are worked in light colours upon a delicate tint, are uniformly applied to relieve the heavier or more solid panels of rich emblazonry which load the walls or clothe the floors, and afford a valuable lesson to the English decorator, who more frequently adopts the contrary practice; though of late a better taste has been consulted.



OME of the Mahomedan mosques are beautiful specimens of native art; with that religion was introduced a predilection for the dome in building, with the lighter accompaniments of Saracenic architecture; the city of Sultanea has several fine examples of this kind; other religious edifices of this class, the production of Persian taste and skill, are found at Delhi, of which the "Targe" is perhaps the most perfect extant. With form the Persian artisan seems well acquainted; his outline is usually simple, but his enrichments are of the most elaborate

in the next degree of reverence to fire; and the white flower, which sprung from the bosom of the colder element, was considered an emblem of its purity, submissiveness, and, above all, of its fecundity, when meeting the rays of the great solar flame. These symbols united, represented to the poetical conceptions of the East, first, the creative and regenerating attributes of the Supreme Being himself; and, secondly, the imparted powers of earth, air, water, and fire, acting mutually on each other; so that at the return of certain seasons, moisture should spread over the land from the clouds or the rivers, the air should dry the ground, the sun's beams fructify it, and the grateful earth, at the call of all united in the genial breath of Spring, put forth her increase.—Sir R. K. Porter,

^{*} The Lotus was full of meaning to the ancients, and occurs all over the East; Egypt, Palestine, Persia, and India, present it everywhere over their architecture, in the hands and on the heads of their sculptured figures, whether in statue or in bas-relief. We also find it in the sacred vestments and architecture of the tabernacle and temple of the Israelites; and we see it mentioned by our Saviour as an image of peculiar beauty and glory, when comparing the works of nature with the decorations of art. It is also represented in all prictures of the salutation of Gabriel to the Virgin Mary; and, in fact, has been held in mysterious veneration by people of all religious and times. The early Persians attached a particular sanctity to it; water, according to their belief, was held

kind—precious stones and pearls are lavishly employed, as well upon or about the person, as to enhance the value of gold chasing, enamelling, or works composed of costly woods and marbles; embroidered garments are also rendered more sumptuous by the mode in which these valuable materials are introduced, and a nice discrimination is manifest in the delicacy of their application.*

A wider and brighter field opens to us in the splendid achievements of the Grecian schools; that people were eminent alike in literature, commerce, and war; and to their historians we are indebted for our knowledge, not only of the progress of the arts in their own states, but all that is accurately known of the monuments of other countries, which, nearly 2500 years since, they had observed and designated as the earliest structures. Considering the styles already noticed as local and allusive, in the first degree, the distinction between them and that of Greece, and the steps by which the latter attained to final excellence, comprises the greater portion of the history of sculpture; a bare enumeration, therefore, of existing authorities on this particular subject, of the schools that successively sprung up in Greece and her colonies, and a mention of the works known to have emanated from them, would occupy not only greater space than an entire section of this work, but were the attempt necessary, we should doubt our ability to compete with what has been so well and eloquently done by authors who had devoted years to actual inspection of Greek remains; or with those of another class, who, with a taste devoted to the cultivation of this single style, have made it an exclusive study.

The advantages accruing from an acquaintance with the principles of Greek art, are in this country especially invited, first by the descriptive works we mention, + and secondly, by our fortunate possession of the Phidian sculptures, and other specimens in the best manner of this classic style; we feel that we cannot preface our individual opinions and observations better than by quoting a passage from Dr. J. S. Memes, who occupies an entire volume of a popular work, Constable's Miscellany, Vol. 39, with a most able and energetically written history of sculpture, painting, and architecture. "In the era and labours of Phidias, we discover the utmost excellence to which Grecian genius attained in the arts. From an examination, then, of this excellence, we shall not only obtain a knowledge of that style, pronounced by the Greeks themselves to be their proudest achievement in sculpture, but may be also able to elicit principles of the highest general importance in the philosophy of imitative art. Respecting the most esteemed master-pieces of antiquity, reasonable doubts still exist how far our judgments are formed upon real originals. But in the marbles of the British Museum, the former ornaments of the Parthenon, we certainly behold the conceptions, and, in some measure, the very practice of the great Athenian sculptor. Both statues and relievos compose these precious remains; one of the noblest bequests of ancient to modern talent."

^{*} Many of the manufactures of Persia are beautiful, particularly their gold and silver brocades, their silks, and their imitation of Cashmere shawls, which are made of the wool of Kerman. They make a variety of cotton cloths, but inferior in quality to those of India. They have also manufactories of glass, and of a coarse ware resembling china; but have not yet succeeded in bringing these wares to perfection.

In mechanical arts the Persians are not inferior to other nations of the East, but they do not surpass them. They work well in

steel, and in the arts of carving and gilding few nations are more skilful. They also enamel upon gold and silver in the most beautiful manner; and their ornaments, which are made of these metals and precious stones, often display admirable workmanship.—Sir J. Malcolm, History of Persia.

[†] Stuart's Athens; Wilkin's Magna Grœcia; Le Roy, Monumens de la Grece; Montfaucon, l'Antiquité Expliqué, &c. &c.

One principle governs Greek art throughout, and may be seen in the outlines of forms, or traced in the ornaments which adorn their surfaces; whether in the elegant simplicity of their funereal pottery, the graceful allusions which relieve them, or in the grandeur of the vase, or the magnificence of the sculptured candelabrum. This principle, resemblance, which apart from reality, implies but does not indicate the presence of nature, is equally evinced in the suggestion as in the execution by which thought is embodied; and the attitude of a statue, the action of a group, the disposition of a scroll, or the arrangement of architectural ordonnance, are all under the same sentiment; and transmit to the marble, the panel, or the bronze, those impressions of character, whether mild or vigorous, all felt with truth and expressed with dignity. Repose and decorum pervades Greek art, and captivates the attention without subjugating the feelings.

A discriminating adaptation of the elliptic line, and a clear perception of its use in the structure and on the surface of objects, and the application of it to purposes within the province of the painter or the sculptor, is a main cause of Grecian superiority in works of taste and genius; perfected by a knowledge of the truth, that the divergence of elliptical undulating lines, constitute beauty and grace, wherever these qualities are found; and that force and energy can be imparted solely by the circle, the angle, or the square.

It may be well again to remind the reader that the purport of these pages is to attempt an elucidation of ornamental design, as applicable to manufacture; therefore the higher branches of Greek art are particularly alluded to that a dignified habit of study may be induced; and because the same principles* that enabled the chisel of the Grecian artists to animate the Apollo, and give life to the Meleager, shed, also, a glow of light on the Doric cap of the Parthenon, and sparkle in the flicker of the channeled belts of its columns; impart value to their domestic lamps, or meaner utensils; and are equally palpable in the folds of a robe, or the simple beauty of the borders which adorn them.

* The superiority of the Greeks in art is always attributed to the secondary causes of climate, and government, forgetting the one important requisite without which the influence of the most genial climate, or the patronage of the most perfect government could avail little; we mean, natural and inherent genius. If climate be the secret, why are not all people under the same latitude equally gifted and equally refined? Climate may be more or less favourable to intellectual development, but is never the cause of its existence. Government may elicit genius by fostering and reward, but can never create it.

The Greeks were idolators, and their love of beauty was a principle of their religion. The more beautiful a face or form could be rendered in painting or sculpture, the better chance had the artist of the blessing of the gods here, and their immortal rewards hereafter. As beauty was so much prized by this highly endowed people, those who were gifted with it became ambitious of making known to great artists, and by them to the world. fixed the fame of beauty in man or woman, and even children who gave promise of being beautiful were allowed to contend for a prize, and the child who won it had a statue erected to him. There vere games near the river Alphæus, where prizes were adjudged to the most beautiful; and the Lacedæmonian women, in their bed-rooms, kept continually before their eyes the finest statues. Still this admiration of beauty was but a secondary cause; for though the Lacedæmonians showed this love of beauty, they did not produce great artists. The Greeks had a strong sensibility to

beauty, and an intense acuteness of understanding. Every artist was a philosopher, and every philosopher relished art, and understood it. The artists began by the study of geometry and of form they analysed the peculiarities of the form of man, by contrasting it with that of the brutes, and they settled the principles of beauty in that form and figure. The philosophers recommended to all classes the study of art, as a refined mode of elevating their perceptions of beauty; and the government seconded the recommendation of the philosophers. The priests found the religious feeling rendered more acute by painting and sculpture; and the authorities discovered, that the emotions of patriotism were doubled by the commemoration of great national events, in temples and in public halls. Now add climate as adapted for such productions and their preservation, and genius, the gift of God, as the first cause, and no one surely need wonder that all these causes mutually acting on each other, produced the miracles of perfection in art, which the world has gazed at ever since with an incredulous and bewildered astonishment.

The passion for the beautiful in poetry, painting, music, and mature, led them to abhor the bloody amusements of the Romans. To contest for glory by pictures, poems, or music, to race for the prize of swiftness, or wrestle for the crown of strength, were the innocent and delightful object of their Olympic games; and during those noble commemorations, war ceased, and all Greece assembled in happiness and joy.—Bengelopedia Britannica, Article Painting.

Individuality and locality appear never to have been out of mind with the inventors of Grecian works, for it will be remembered that no direct repetition, or copy of any Greek monument, has ever been detected. We advance this fact to impress upon the student the importance of a study of principles; not to the neglect of authority, as it is called, but that he may better understand the use that should be made of previous examples.

The breadth peculiar to compositions in the Greek style, must not be mistaken for monotonous void, or unfilled space; the undulations of life invariably pervade the masses; expression and grace the flowing movements of the surface; the incidents partake of native truth; the accessories applied as ornament, however simple in arrangement, contribute effectively to the character of the work; and, although no factitious circumstance is permitted to intrude upon the composition, without the omission of the slightest accident arising from the subject; and with a delicacy of tact that the master, only, evinces, and which Greek art only attained after many centuries of study and application.

In more enriched, or more elaborate detail, the same thought governs, and the same talent manifests a superior mind. Simplicity dictates the plan, however splendid the development, or multiplied the parts which compose a whole group. It is the post-facto action of the scene that mainly contributes to the quiet grace and style of Grecian art; but this may be traced to the habit of thought which enables the mind to perceive the truth of nature in her happiest mode and moment; and succeeds in presenting the aspect and the limbs in relative accordance. So in ornament, whatever may be the subject of the disposition; whether plant, or animal, the same sentiment arranges and disposes their component features, and gives intelligence to inanimate nature, or energy to life, and dignity to its motions.*



HE final extinction of the independence of Greece transferred her artisans to the imperial mistress of the world; together with the rich trophies of art produced in successive ages of rising greatness, caused by circumstances and events which concurred to foster the great conceptions and refined taste manifested in Greek sculpture. Refering to history, we find the most brilliant period in the development of genius, corresponded precisely with the power and influence heroically acquired by the Athenian people: the Author whom we

have before quoted, in noticing this interesting era, observes, "The energies of sculpture were now to be more directly concentrated in one parent school; which, while it especially adorned one seat, preserved yet the stirring rivalry of honourable emulation, as being the common seminary of free and independent states. The noble stand she had made, her superior sacrifices and sufferings in the cause of freedom, directed to Athens the sympathy and deference of Greece. The prosperity, too, of her political situation, was suitable to the support of this moral pre-

* The great beauty of various specimens of Etruscan art, as to class them with that style, to which they have a nearer affinity than to any other. Pottery in considerable quantity, engraved gems, coins, and a few statues, are the remains from which we gather our conceptions of the very early progress of Etruscan art. In masonry, the ancient localities of this people present the same features of immensity in construction for which the first ages are remarkable

acknowledged and mentioned in every work of importance on these subjects, and the peculiarity of execution by which they are recognised, require a notice which we find considerable difficulty in rendering acceptable. The origin of the Etruscans is still a debateable subject; but their labours in the arts being nearly allied to those of the Greeks, in form and elegance, we should feel disposed

eminence. Provided with the means of defence and commerce, on a scale which seemed to contemplate future empire, she was left by Themistocles with ample resources—a noble field of fame and recompense for the artist."

During the unsettled times which followed the death of Alexander, the arts can scarcely be said to have progressed, indeed it would be difficult to conceive a greater perfection than had been attained; but, as internal dissentions increased, master spirits of sculpture no longer appeared in succession to sustain the reputation of the Athenian school; and when Greece merged into a Roman province, her genius had nearly undergone that change, apparent in the distinction between the artist and the artisan.

ROME, stern, inflexible, and conquering, had, in the composition of her people, few of the elements conducive to love of the fine arts; strength and security were the co-existing features of her early policy; ornament, a secondary consideration in the course she successfully pursued, flowed upon her from extrinsic sources, but as a Style, the Roman was unknown until the reign of Augustus, more than 700 years from the naming of the city.

In building and the construction of public works, the Romans, while they excelled every other people both in the diversity and utility of their plans,* adhered closely to the ancient manner of employing the fine and compact marbles, which, under favourable climates, still retain the sharpness of outline left by the chisel, and of which the separate blocks were of large dimensions: works of magnitude, undertaken at great distances from the seat of power, were carried on to completion with the same skill and perseverance, and where stone was deficient, the massive feature was preserved by the substitution of concretes of equal durability. An extensive use of the arch, together with the introduction of the Tuscan and Composite orders, gave, also, a new and imposing effect to their architecture, and existence to the spandrel ornament with which the former was commonly decorated. Within a period little exceeding three centuries, the luxurious adornment of Rome had commenced and ceased; leaving to after ages astonishing examples of boldness in design, and laborious execution; but achieved only with resources previously unparalleled, applied by the more talented artists of dependent states. †

^{*} It is natural to suppose that the greatest number, as well as the most considerable of the Roman edifices, were the work of the emperors, who possessed so unbounded a command both of men and money. Augustus was accustomed to boast that he had found his capital of brick, and that he had left it of marble. The strict economy of Vespasian was the source of his genius. The public monuments with which Hadrian adorned every province of the empire were executed, not only by his orders, but under his immediate inspection. He was himself an artist, and he loved the arts, as they conduced to the glory of the monarch. They were encouraged by the Antonines, as they contituted to the happiness of the people. But if the emperors were the first, they were not the only architects of their dominions. Their example was universully imitated by their principal subjects, who were not afraid of declaring that they had spirit to conceive, and wealth to accomplish, the noblest undertakings.

The oppilent senators of Rome and the provinces esteemed it an honour, and almost an obligation, to adorn the splendour of their age and country; and the influence of fashion very frequently supplied the want of taste or generosity.—Gibbon, Vol. 1, p. 44.

[†] Of all the sculptures of the Augustan age, every one is Greek, and chiefly Athenian. The arts, indeed, were revived, but the creative spirit which infuses life and soul into their productions, which stamps them with originality and thought, could not be recalled. The character of design and of execution is evidently the same as that by which the last era of sculpture in Greece is distinguished, or rather it is superior; for settled government, ample reward, and certain honour, not only drew to Rome every man of talent, but also awakened new powers. But in the finest specimens there is no evidence of new energies, added by the union of two separate modifications of talent; nor in the inferior, any exhibition of the more original, though it might be ruder, efforts of an aspiring and distinct national taste. Either or both of these effects would have been apparent, had there been native, prior to the importation of Greek artists On the contrary, every thing in the sculpture of this era discovers a descent from a state of higher excellence; every touch exhibits rather what has been, than presages the eminence for which we are to draw upon futurity Dr. J. S. Memes, Sculpture, p. 87.

Roman architectural ornament of the best period assumes a decided character, being bold and florid in form and feature; it is founded, like the architecture it is intended to embellish, on globular and angular contours, instead of the ellipse and bevil. A very simple experiment will shew the result of such a basis: if any of the Greek mouldings be applied to the quarter round, or cyma-recta, in the Roman manner, firmness will be presented, but grace will disappear; the breadth will be gone, but strong lights and deep shades will produce bold effects. In ornamental foliage the same result is produced; the graceful undulations of modulated surface will give place to closely flickering lines, and sudden spots of shade, gorgeous rather than splendid. The Roman scroll, through all its gradations, maintains the circular disposition, and presents the same principles in execution, even to the interlacing of the tendrils and the terminations of the flowers and rosettes. In our own plates, it will be seen, that in objects where the elliptic line has been introduced the Roman character is lost, and that although the disposition of the parts is not Greek, they partake more of that style.

A comparison of the Ionic and Corinthian capitals clearly exemplifies the same feeling; hard rigid contours, drawn sternly and upon a square surface, give the Roman Ionic, the very reverse of the elegant serpentine arrangement of the Grecian. The Composite order, peculiar to Roman invention, evinces most fully the prevalence of these modes of pleasing combination; the squarely drawn leaves, their dark spotty stops, and deeply sunk convolutions of stem and fibre, producing glittering flicker of the richest sort; the fillets and astragals, the semicircular flutings and the base, are all drawn upon the circle or square, and are relieved by multiplicity of member, and contrast of form, rather than harmony of line and symmetry of feature, as in the Grecian examples.

As germs of composition, the Roman style presents vast variety; highly valuable in all cases demanding union of balance with the picturesque; and is successfully employed wherever the burin or the chisel would dazzle or seduce—wherever the eye is to be gratified by sparkle and glare, regardless of a more sober judgment. But the opinions and taste of men of the first eminence have been so decided in favour of the Roman manner, that it would be highly presumptuous to call it meretricious—it is nature, not the most select or sentimental—but it is nature.

The accession of Constantine to the imperial dignity, was an event full of import to the Roman people; himself an alien, and principally intent on abolishing the Prætorian guard, and with it the intriguing factions by which that military body had been so frequently brought into action, he visited Rome to punish, rather than to conciliate its luxurious and degenerate inhabitants; and his disgust, combined with political views in transferring the seat of empire to Byzantium,* put a final period to the practice of the arts in the ancient capital.

^{*} The master of the Roman world, who aspired to erect an eternal monument of the glories of his reign, could employ in that great work the wealth, the labour, and all that yet remained of the genius of obedient millions. Some estimate may be formed of the expence with imperial biterality on the foundation of Constantinople, by the allowance of about two millions, five hundred thousand pounds, for the construction of the walls, the porticoss, and the aqueducts. The forests that overshadowed the shores of

the Buxine, and the celebrated quarries of white marble in the little island of Proconneus, supplied an inexhaustible stock of materials ready to be conveyed to the harbour of Byzantium. A multitude of labourers and artificers urged the work with incessant toil; but the impatience of Constantine soon discovered, that in the decline of the arts, the skill as well as the number of his architects hore a very unequal proportion to the greatness of his designs. Gibbon, Vol. 2, p. 14.

The impatience manifested by Constantine for the completion of the plans which he had devised of rendering the city of his own creation, a rival in magnificence to Rome, soon rendered apparent the dearth of talent required for that purpose, and gave rise to expedients whence the architecture and ornament of Byzantium acquired the distinct features now to be referred to.* This period in chronology (A.D. 328) offers to the inquiring reader much of interest beyond the bare recital to which we are confined, namely, that it was marked by the erection of the first Christian City, and the invention, or rather adaptation, of the first Christian Style; for to that title the Byzantine has an undoubted claim.



E are here effectively assisted by the luminous note from Gibbon, at the foot of the page, which conveys a vivid idea of the heterogeneous admixtures composing this style. Neither the buildings or statuary of Rome itself appear to have suffered spoliation; though the Roman patricians being aware that attachment to the emperor was most acceptably evinced by their personal residence at Constantinople, much ornament of the portable kind soon found its way thither, and contributed, in a limited degree, to preservation of Roman modes of decoration. Articles in metal

of the first period succeeding this migration, exhibit the mixed style in which the Roman manner appears to struggle for preponderance with that of Greece; and which has obtained for it the appellation of Graco-Roman.

Antiquities of the Byzantine era are comparatively rare; in architecture its chief peculiarity is the introduction of coupled arched windows; and in ornament, barbarous yet somewhat elegant combinations of Asiatic and Grecian objects in elongated lines. The northern nations imbibed an early partiality for this style; and it prevailed at Moscow, and over the South-Russian states; also in the maritime cities bordering upon the Mediterranean. A great deal of the Saracenic ornament which exists, resembles the Byzantine; both being probably derived from the ancient manner prevalent in the East. In the lamps, and other domestic objects of Byzantium, which bear the peculiar symbol of Christian worship, + a greater approach to the Greek taste may be discovered.

We now arrive at a period when the spread of Christianity induced more natural principles of embellishment, in which symbolical allusions, with the single exception just mentioned,‡ were

^{*} The buildings of the new city were erected by such architects as the reign of Constantine could afford; but they were decorated by the hands of the most celebrated masters of the age of Pericles and Alexander. To revive the genius of Phidias and Lysippus, surpassed indeed the power of the Roman emperor; but the imsurpassed indeed the power of the konnad empetat, but the air mortal productions which they had bequeathed to posterity were exposed, without defence, to the rapacious vanity of a despot. By his command, the cities of Greece and Asia were despoiled of their most valuable ornaments. The trophies of memorable wars, the objects of religious veneration, the most finished statues of the gods and heroes, of the sages and poets of ancient times, contributed to the splendid triumph of Constantinople; and gave occe sion to the remark of the historian Cedrenus, who observes with some enthusiasm, that nothing seemed wanting except the souls of the illustrious men whom these admirable monuments were intended to represent .- Gibbon, Vol. 2, p. 14.

[†] So singular are some of the transitions in this world, and so opposite the sentiments of man in different periods of society, that what is universally esteemed at one time, is detested and despised at another. Such was the case with the cross: for ages, and in many countries, it had continued to excite dread and terror; but after Constantine the Great had adopted it as a symbol of faith, and sanctified it, his people soon began to adore what they had previously abhorred. -Britton on Ancient Crosses, p. 2.

[†] Constantine had already learned to despise the projudices of his education and of his people, before he could erect, in the midst of Rome, his own statue bearing a cross in its right hand, with an inscription which referred the victory of his arms, and the deliverance of Rome, to that salutary sign, the true symbol of force and courage.

The same symbol sanctified the arms of the soldiers of Constantine; the cross glittered on their helmets, was engraved on their shields,

excluded; though subsequently, with the acquirement of temporal power by the bishops of Rome, symbols, and the necessity of their use, were again interwoven with religious belief. This remark bears immediately upon the two great divisions into which all styles resolve themselves—the balanced and the picturesque; to the latter, the free manner of the Byzantine constitutes the first modern approach; though the Hindostanee, as we have already seen, is largely indebted to the same principle for its richness and variety. The connection of the sister arts at given epochs, may also be mentioned, as proving that a corresponding feeling pervaded the literature, architecture, and ornament of nations; thus the equability of classic verse is in accordance with the balance of proportions and incidents of the styles of Greece and Rome; while among others, where the picturesque manner prevailed, we observe a floridness of diction enriching their verse, perfectly analogous to the modes of embellishment they adopted.

The style recognised under the various titles of the Arabian, the Saracenie, and the Moresque, follows as our next subject in chronological order. This elaborate species of ornament originated with a people among whom the arts were in the rudest state, but whose quickness of perception led them to adopt every refinement consistent with the religious code which stimulated the extraordinary conquests they achieved.* We accordingly find, that no sooner had they attained to settled dominion, than literature and science, as well as the arts, were extensively cultivated; and that while the ancient empires were sinking into barbarism, the Arabians became a medium for the preservation of the acquired knowledge which has descended to us through them.

The aversion entertained by the Arabians to every religious symbol of other nations, ultimately gave rise to a style of architecture, as well as of ornament, peculiarly their own; the use of the dome in building they seem, however, to have appropriated.† but combined with new features; in which they seldom aimed at outward grandeur, but were always lavish of interior decoration. Their ornament is based upon arrangements of geometrical figures, and merits eulogium as affording the greatest facility for available compositions; its principal feature, the interlace, may be applied at the pleasure of the artist, by means of interchanges, to outlines of every description obtained from the different kingdoms of nature,—the interwoven flower, with all its grace and freedom; or the more terse combinations of the cube, the cone, or the ellipse,‡ will produce varieties of this style; we find among its examples objects obtained from

was interwoven into their banners; and the consecrated emblems which adorned the person of the emperor himself, were distinguished only by richer materials, and more exquisite workmanship. Gibbon, 8vo. Vol. 2, p. 257.

* On a careful review of the most perfect remains of Arabian architecture, and on comparing them with the best preserved specimens of other styles of ancient architecture, we may be justified in considering it as partaking chiefly of the Graco-Roman, or Byzantine, that is, of the style which prevailed in the lower Greek empire, and of the Egyptian. The former was adopted when the Arabians conquered the Roman provinces in the East; and the latter on the subjugation of Egypt by Amru, under the Khilafat of Omar.—General History of the Arabia, by J. C. Murphy, p. 287.

 \dagger I do not think that the semicircle was used in Persian edifices until after the Macedonian invasion; it then generally gained

ground, till the accession of the Sassanian dynasty spread it out into domes for places and temples. The conquests of the Arabs again changed its form, and run it out into all the pyramidal undulations of the Saracenic arch. Then appeared arcades, like avenues of trees cut in stone, or elevated in fantastic brick work; and rich varieties of Arabesque friezes, with cupolas raised high into the air, without the aid of frames, or almost any scaffolding. The dome at Sultanea is one of the most perfect specimens of this superb Asiatic taste. Besides the lightness of its forms, the usual paintings and gilding which decorate their parts, give it an extremely gay effect; very different from the heavy Saxon arch of our ancestors, or the sober grace of the simple Gothic; both of which, in our cathedrals, fill the spectator with gravity and awe.—Sir R. K. Porter's Persia.

‡ The ornaments, which in such rich profusion are scattered over the Moorish edifices, are not more distinguished by their variety, than by the singular delicacy of their execution; for all these sources; the essential, being accuracy of scale in the application. It is remarkable that the ornament familiarly termed the *key*, is treated by Arabian artists upon the same principles as by the Japanese and Chinese; and by the Romans, in tessalates; the last, in the best manner, being probably the work of Greek artists.

Before quitting this short notice of the Arabian Style, we should mention the Stalactite roofs which occur so frequently, and with such powerful effect; and it is worthy of remark that these examples are corroborative of the observations in a former page, on the use of perpendicular and angular lines as auxiliaries to ornamental composition.

The principle of colouring pursued in all the Eastern, or picturesque styles, is of the most gorgeous description; further enriched by an unsparing use of the precious metals. The colours are of primary order, powerfully contrasted by intermediate tints of the brightest hue. Arabian ornamental forms, as exemplified in capitals, vases, and mouldings, may be accommodated to either Greek or Roman principles of design, but the finer specimens partake of the former class. The mosaics, for which this style is pre-eminent, are elaborate arrangements of the circle, interlaced with the acute angle, and in plan bear a close resemblance to those adorning the superfices of ancient Hindoo architecture.

Ingenious arguments have been adduced to support a derivation of the GOTHIC from the Arabian Style;* and considering that the period of the crusades gave opportunity to the mixed European host united in that religious warfare, to observe the imposing effect of Saracenic ornament, we may conclude that it tended to produce improvement in the manner of building and decoration of our ancestors; the origin of which cannot, however, have been other than rude imitation of the Roman;† for investigation renders it clear, that subsequently to the extinction of the Roman power by the many uncivilized nations designated by the single appellation of Goths, the conquerors, then equally strangers to the science of construction, and the ornamental arts, collected, from what they saw, the rudiments of a Style which spread simultaneously to nearly all the countries of Europe; and prevailed until the progress of society, together with experience and the examples to one of which we have alluded, induced the successive advances towards perfection, terminating about the year 1500.

although painting and sculpture were odious to the first Moslems, as tending to idolatry, yet subsequently, when civilization, literature, and the arts were introduced, both the Western and Eastern Khalifs evaded, or violated with impunity, that principle of the Mahometan law which proscribes every species of human representation. At first the theologians called in the aid of geometry, in which truth resides without any mixture of idolatry, as a substitute for pictorial delineation; that science was received as the legal principle of design; and by its unerring rules, the orthodox artists patiently traced those intricate lineal compartments and chiligon mosaics, which adorn the palace of Alhamra. From the same scruples originated that peculiar ornament, which, from the Arabians, has been termed the Arabesque; and in which no human or animal figures appear; the subjects painted or sculptured, consisting wholly of imaginary plants, foliages, stalks, &c.—Murphy, General History of the Arabe, p. 291.

sidered as the parent of what is called the Gothic Style, is distinguished by the following characteristics:—1. By the crescent form of its arches. 2. By the extraordinary lightness and elevation of its almost infinite assemblage of columns. 3. By the springing nerves, or mouldings of the ogives, whether single or multiplied, that fix the arches; which, descending upon the columns, either stop there, or rest upon consoles, or trusses:—and 4, by the prodigious quantity of ornaments, either in relief or in crews, the composition of which is extremely varied.—Murphy, General History of the Arabs, p. 209.

f As the Christian churches in Greece, Italy, and the East, after the conversion of Constantine, resembled in form the Bazilicz, which were also in many instances appropriated to the purposes of public worship, there can be no doubt that the Saxons, who derived their architectural skill, as well as their religion, from Rome, imitated the sacred structures of that metropolis.—Britton, Architectural Antiquities, Vol. 5, p. 119.

^{*} Arabian architecture, which some eminent writers have con-

Declining further discussion upon the term itself, but inclined to admit at least the plausibility of its being derived from the Italian word, Gottica, signifying that which is quaint or grotesque, adopted by the architects of that country to designate Styles other than of classical origin, we purposely avoid the various hypotheses proposed to solve the difficult problem of its origin; the circumstance of the Style having established itself, as if by concert, in every Catholic country, is sufficient to have excited enquiries and speculations of this nature,* but the question at issue seems destined to remain involved among the obscure advances in practical knowledge of our northern progenitors.

To revert to the tangible features implied by the term Gothic;—it has been applied, and with equal propriety, to the baronial fortress, and to the ecclesiastical edifice; for in either, of contemporary date, the same peculiarities are found. In the early Saxon, simple if not rude masses; relieved by mouldings few and unpretending; arches of three or more tiers, simple or coupled, but without key-stones or groins; and deeply indented on the facia and soffite of each tier by patterns composed of the lozenge, the zig-zag, and crude imitations of leaves, but often characteristic of the nature they are intended to represent. Animals and the human figure, in quaint succession, were also introduced as decorative objects. In the capitals of columns, evidently of Eastern derivation, the leaves or plants selected as models were of the simplest order; many examples of this plain unpretending style still remain, highly interesting to the antiquary, but of little value in application to modern purposes; it is important, however, to remark, that the more elaborate detail of later Styles was probably formed upon the interlace of the Saxon arch, and consequent multiplication of its members.



ORMAN GOTHIC, of which three distinct divisions are recognized, lent itself so entirely to the purposes of ecclesiastical magnificence throughout Papal Christendom, as almost to be identified with the religion whose symbols it so profusely bore; and, in our own time, is so well understood and easy of access, as to require little more than its place in the chronology of Style. It is eminently a style of construction, the ornamental details arising out of the objects they embellish; its growth is perpendicular, the extreme points giving, by

* Nothing is more common than to hear professors, as well as lovers of the art, expatiating upon the merits of the pure Gothie; and gravely endeavouring to separate it from those spurious and adscittious ornaments by which it has lately been debased; but, nevertheless, if we sak what they mean by pure Gothie, we can receive no satisfactory answer;—there are no rules—no proportions—and, consequently, no definitions: but we are referred to certain models of generally acknowledged excellence; which models are of two kinds, entirely differing from each other; the one called the castle, and the other the cathedral or monastic; the one having been employed in the fortresses, and the other in the churches and convents of those nations, which divided the Roman empire, and erected the states and kingdoms of modern Europe upon its ruins.

In tracing back these nations, however, to the countries from which they came, and examining the arts, which they exercised prior to their emigration, we can find no vestiges of either of these kinds of architecture; nor, indeed, of any architecture whatever; their fortresses having been mounds of earth, or piles of timber

driven into the ground, and sometimes clumsily framed together; and their temples, circles of massive stones, rude from the quarry. It is, therefore, manifest that they either invented or adopted both these styles of architecture after their settlement in the Roman empire; and, consequently, after they had become acquainted with the buildings of those civilized nations which they subdued.

That style of architecture, which we call cathedral, or monastic Gothic, is manifestly a corruption of the sacred architecture of the Greeks and Romans, by a mixture of the Moorish or Saracenesque, which is formed out of a combination of the Egyptian, Persian, and Hindoo. It may be easily traced through all its variations, from the church of Santa Sophia at Constantinople, and the cathedral at Montreale, near Palermo, the one of the sixth, the other of the twelfth century, down to the King's Chapel, at Cambridge, the last and most perfect of this kind of buildings; and to trace it accurately would be a most curious and interesting work.—

R. P. Knight, Principles of Taste, pp. 162—5.

their position, a pyramidal aspect to the whole fabric; the perfection of Gothic character requiring, even in structures of square disposition, that the pyramidal feature should appear. The scale of lights and shadows in Gothic ornament, are in three or more distinct divisions; the shadows being in long lines of intense black, mellowed by intermediate tints of shade, and enriched by a profuse disposition of sparkling lights. The bevils of mouldings, in the best manner, are supported by square undercuts; and every species of scientific arrangement, in parabolic and elliptic curves, are found among the innumerable examples still existing of this splendid Style; affording ample proofs of the skill and genius that directed the labours by which these stupendous edifices were raised, and of taste in selection of the storied frieze, the sculptured panel, the groupe, and the statue; which, whether singly or multiplied almost to extravagance, were all rendered subservient to the same end; not to mention the buttress, the corbel, and the canopy which decorated the walls; and the light spring of the groins, and florid drips of the enriched roofs.

In the ornament, generally, of this Style, may be found a large range of botanical subjects, in which the root, stem, leaf, flower, and fruit, is elegantly interwoven with the heraldic insignia of personages immediately connected with the foundation. There are not wanting, also, many examples of household furniture in this style of workmanship, which appears to have continued in remote country districts, down to a late period; the manner of ornament evincing that the frame and its embellishment were executed by the same hand; or, in other words, that the joiner of those days carved, however crudely, the ornament or legend handed down from remote time. In addition we must mention the architectural style designated French timber Gothic, which abounds in Normandy, the Netherlands, and, more or less, throughout France, and is executed upon the same principles; the genius of the joiner enabling him to occupy, also, the province of the carver. Of this class is the style of Francis I. from its more humble adaptations, to the imposing and really beautiful erections, embellished by subjects of classical allusion; some of the finest specimens of the Cinque Cento, of French execution, adorn the elaborate timber work of this reign, among which, in sculpture, the performances of Philibert de L'Orme, are unrivalled.

The ELIZABETHAN Style, coeval with the Reformation, may with propriety be designated the Style of Protestantism, and we beg to call the attention of our readers to some remarkable chronological facts connected with it. The indiscreet zeal that induced a crusade against altar-pieces and shrines, and which followed the abolition of some of the essential forms of Papal worship, left cathedrals and churches destitute of appendages necessary to sacramental service; nor was any provision made for the restitution of communion tables or altars until the second year of Edward VI., at which time the Elizabethan Style was fully established. It should seem that both artists and artisans had, even at this early period of the change, lost in their practice the Gothic manner; which had endured until the destruction of monastic institutions effected by Henry VIII. The religious sentiment and mode of worship, of which the sermon now formed so prominent a part, required also that the pulpit, heretofore of minor importance, should, with the addition of a reading desk, be placed in the nave, or chancel; and we accordingly find that this peculiar feature of the Protestant church, bears in its Style of ornament the date of its erection. It is also in point, that the influence which the Romish hierarchy had, in originating and perfecting the Gothic, was henceforth transferred to the leaders of the reformed faith, and the Style which they opposed to it; domestic architecture following, as it had always done, the models furnished in religious edifices and their decorations.

The Elizabethan Style is of masculine character, vigorously drawn; its mouldings and details being essentially of Roman origin. The sculptures and carvings profusely introduced are, occasionally, not wanting in grace and elegance. There are found among the subjects of its adaptation, many of those admired in the Cinque Cento, to which it bears in some of its arrangements a rude resemblance; but among the fanciful attempts to produce novelty during the single century of its existence, and extension to most of the Protestant states, evident transcripts of objects familiar to the Gothic may be detected. Its adaptation to domestic furniture, and the simplicity of effect easily produced renders it valuable for this purpose; early advantage was therefore taken of it by workers in metals, and more or less continued by them down to a late period, when the improvement in fine castings, induced more elaborate Styles of ornature. The joiner and carver have been equally aware of its value for interior finishings, and of their united efforts, splendid examples remain of the hall and staircase, carried out in a manner peculiar to Elizabethan architecture, and well adapted to the character and comfort of an English mansion. We have endeavoured to furnish in our plates numerous varieties, which sufficiently evince how much may yet be done to secure the permanent estimation of this National Style, by ornamental combinations, useful to most branches of manufacture.



T will now be proper to allude to the Styles of the *Renaissance*, and the *Cinque Cento*, purposely retaining the French and Italian terms which so aptly designate the time when they flourished. Upon the first, limited chiefly to the higher efforts of art, we need only observe that it laid the foundation for a better class of design, but was little more than sheer copy of classical works; since it evinced more of taste in selection than of original thought. We therefore at once proceed to the Styles of Italy, Germany, and France, which took their

rise in the fifteenth century, and quickly influenced arts and manufactures of every description. Among the causes tending to spread throughout Europe a florid elegance of design, the art of printing stands unrivalled; and which at once introducing to all classes of society both the treasures of Sacred Writ and those of classic lore, furnished subjects and a stimulus to the artist; who, rejecting the monkish legends of darker ages, treated Scripture history with greater adherence to truth; or, influenced by the revolution in taste, spread over the festive cup and tapestried walls of the time, the fanciful allegories of profane invention.

In the Cinque Cento may be discovered, in subject and manner, all the principles that have influenced improvement in design, through succeeding ages down to the present day. The superiority of the works of that period, arising from a union of inventive and mechanical talent in the artist, which qualities were exercised together until the introduction of stucco work in France, at the latter part of the reign of Louis XIV., when the efforts of the chisel were superseded by the cheaper process of the mould.

The discovery of the baths of Titus, in the fifteenth century, became another cause of improvement, by inviting attention to the flowing disposition of scroll work, actually practised by the Romans, but to which the application of the term "Arabesque," is manifestly erroneous; the true Arabian ornament being of a date at least six hundred years later. Of this description of "Decor," the labours of RAPHAEL in the Vatican, thence called Raphaelesque, combine elegance of form and colour, with an agreeable selection of objects, all of which were by the

capacious mind and powerful pencil of this master, faithfully blended in tasteful arrangements: since his time, this Style has continued a favourite mode of interior decoration; offering great facilities to every branch of that department of art, and more especially acceptable from the prevalence of natural objects in its composition.

Among the fanciful varieties of a subsequent period, the *Batavian* took its rise from a Style of carving imported by the Dutch East India Company from Java; many of its features present most incongruous combinations, but to the draughtsman, seeking novelty, offers many effective points as motives for composition. The Dutch pottery, commonly called "Delft-ware," abounds in this kind of ornament, of which, in interior carved work, the Stadthouse at Amsterdam is a celebrated specimen.

About the same time appeared in Germany a mathematical Style, (German Gothic), of which we have given a plate; it appears to have been founded upon the science of fortification, then so much cultivated, and which, under Vauban, attained a zenith of excellence; we find among the ebony, and other hard-wood cabinets, for which this period was famed, elaborate workmanship in joinery and carving, consisting principally of panels formed of obtuse and salient angles, evidently allusive to the military art.

The long minority of Louis Quatorze, passed under the tutelage of Anne of Austria, and the sumptuous churchman Mazarine, both liberal patrons of the arts, encouraged in the young monarch those notions of splendour to which his mind naturally inclined. The adulation so freely offered to the king by all classes, whom the ctiquette of the times permitted to approach his person, seems at a very early date to have brought into action the luxurious prepossessions, if not the egotism, which rendered him equally ready to receive, as the architects of the day were to offer, inventions ministering to these points of character. The most elaborate manner of ancient architecture proving inadequate to the gratification of an excited and aspiring taste, stimulated the genius of Le Pautre, who grafting the productions of a prolific imagination upon the majestic examples of the Augustan age, achieved that highly enriched manner, which has in later times been properly termed the Style of flattery.

So long as this great architect and artist influenced the views of Louis XIV., the decorations of the royal residences maintained chastity of manner; and the compositions, although unique, were not only rich but elegant in their detail. The principles of this Style appear to consist in carrying up the structure, beyond the usual architecture of the saloon, into a gorgeous display of ornament, even to the centre of the ceilings; and, as it were, considering the chandelier that illuminated the apartment but as an appendage of the ordonnance; the term en suite, was here strictly adhered to, all the departments of construction and embellishment being united in fulfilling the intentions of the projector; whose views embraced harmony of interior decoration with the architectural ornament of the edifice, and extended to the terrace, with its vases and groups, the parterre, the bosquet, and the fountain.

The artists who successively directed the decorative works of the French court from this time, to the last years of Louis XV., Messonier, Cuvillier, Mansard, and onward to Watteau, with the single exception of St. Germaine whose compositions as a goldsmith possess great merit, seem to have been actuated by caprice and the mere pursuit of novelty, and as though imagina-

tion were the only power of mind whose authority they cared to acknowledge; this abandonment of the principles of design is evident in the various Styles of French Baroque, as le Rocaille, le Coquillage, le Chinoise, and other ephemera of passing fashion.

The leaders of the French revolution, together with their notions of the ancient republics, encouraged the introduction of ornament partaking both of the Grecian and Roman manner; this modern Style was applied with partial success to furniture and interior decoration; and in bronzes and other accessories to great advantage; but is pleasing only from the presence of beautiful outline and symmetry of proportion, the too liberal use of symbolical allusion being offensive to the better feelings of refined taste, which happily prevail in the present century.

Independent of the great features of Style, existing in the history or presented in the remains of nations and empires, it may be assumed that every individual possesses his own peculiarity of manner, affording the same continual modification observed throughout the variety of nature; which, adapting her economy to position and climate, thereby effects differences of Style. To suggest that this personal Style, if we may be allowed the expression, be not permitted to degenerate into mannerism, is perhaps the most valuable precept we can inculcate; manner is the healthy vigour of a well informed mind, manfully eliciting its own conceptions; mannerism, the result of indolence or subserviency.

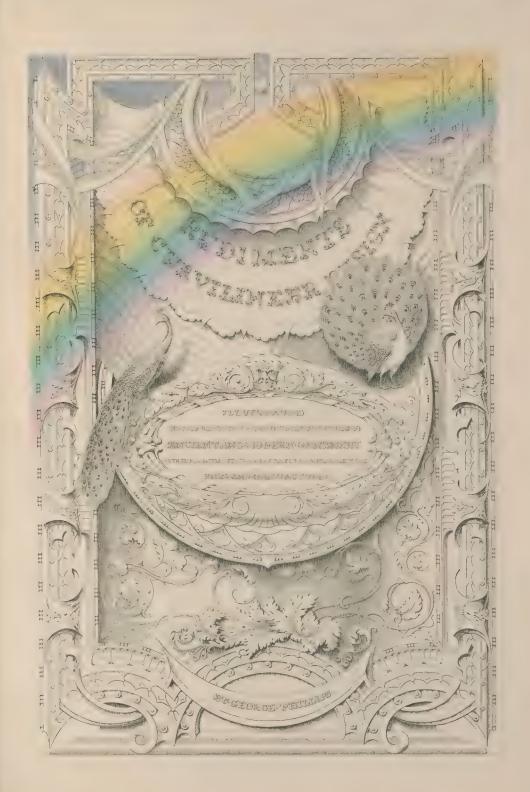
with allusions to by-gone scenes, through all the range of nature and of time, so may the imagination of the Artist embody new inventions from among the accumulated treasures of ancient and modern

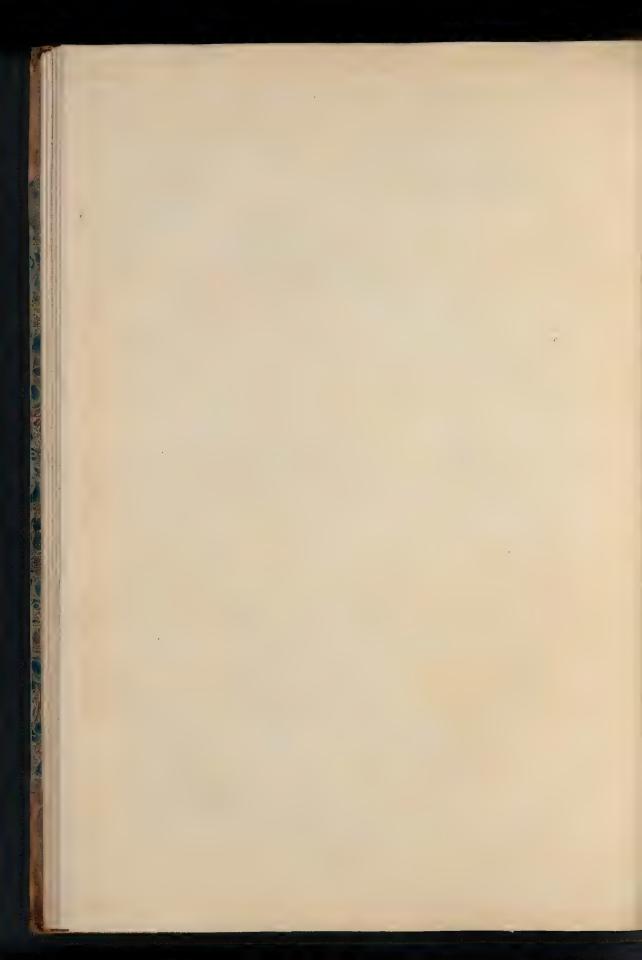
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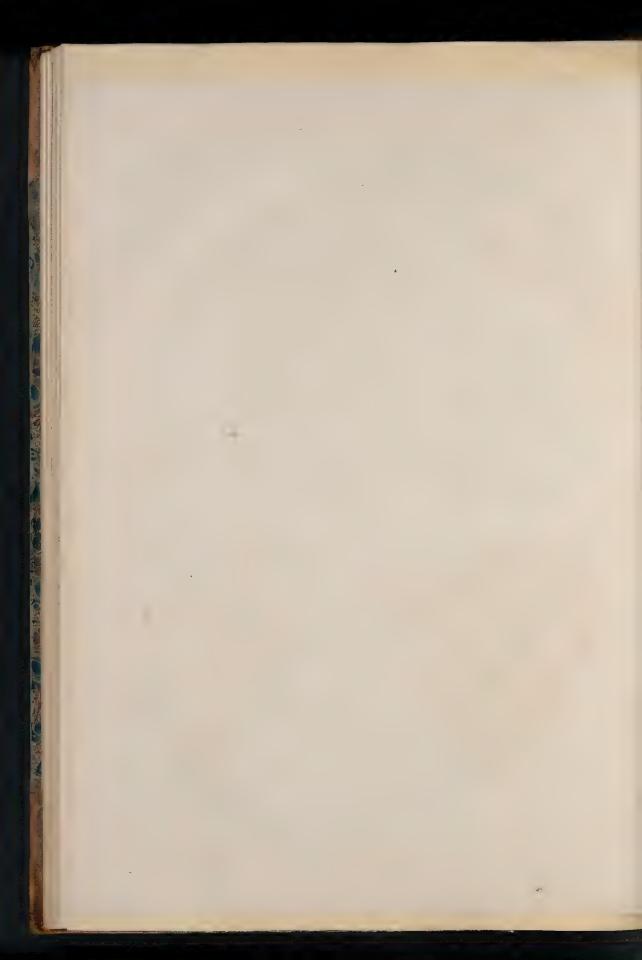




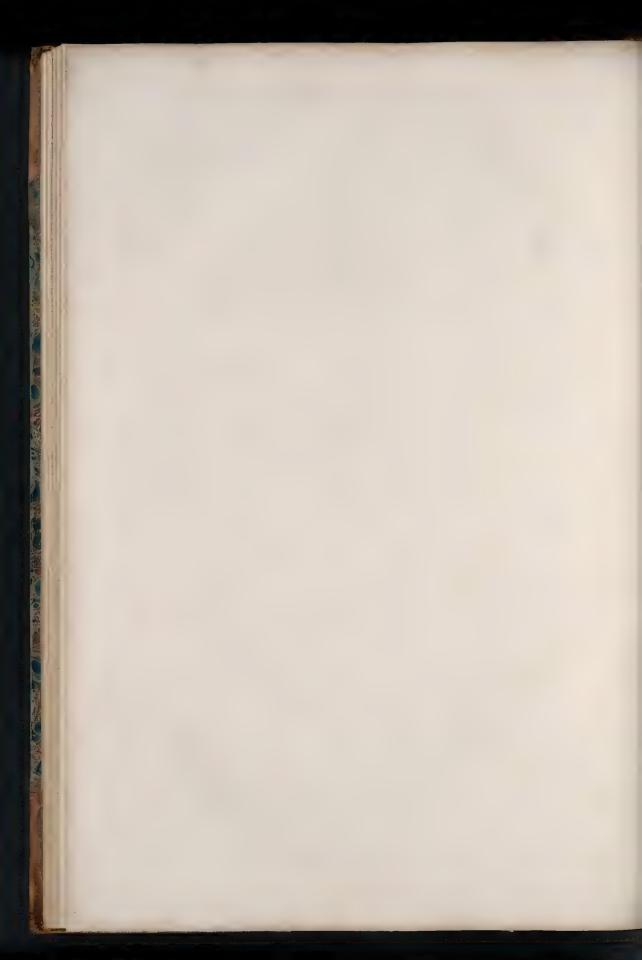




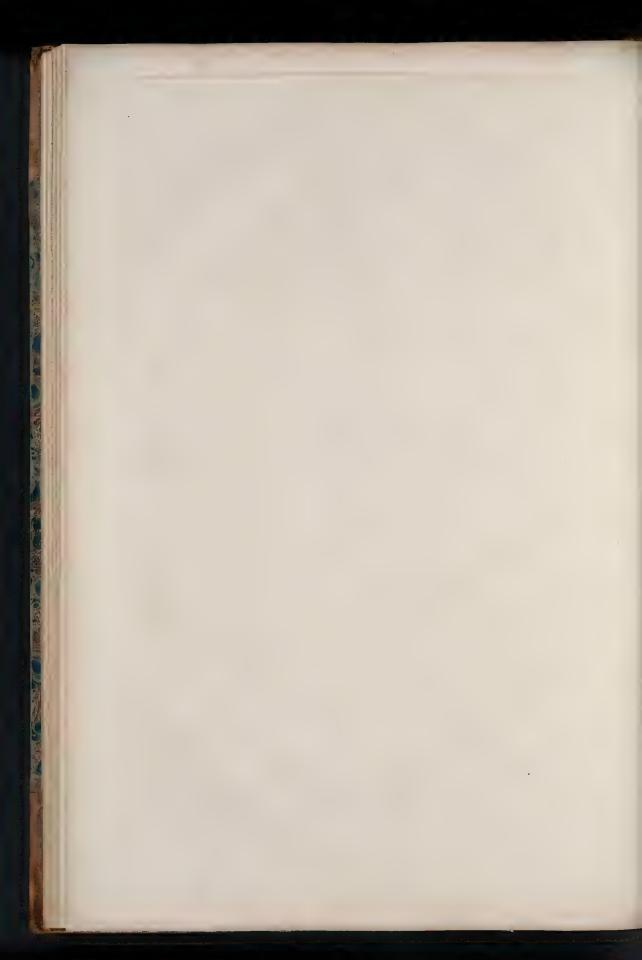


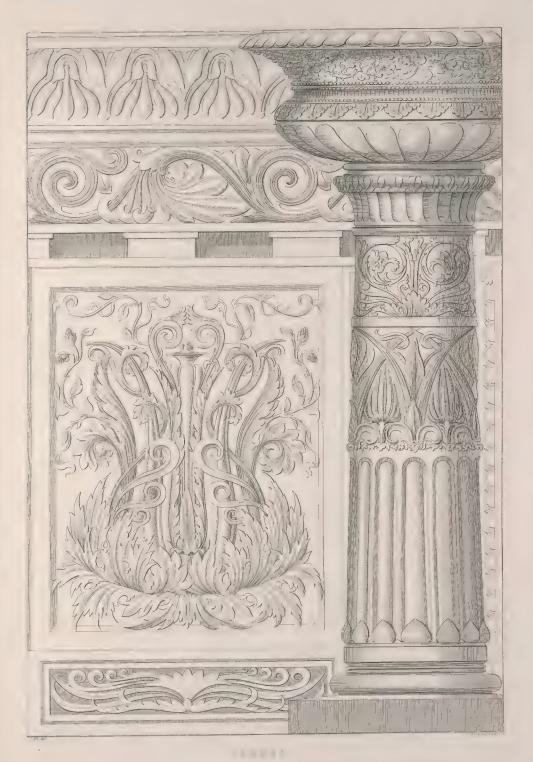






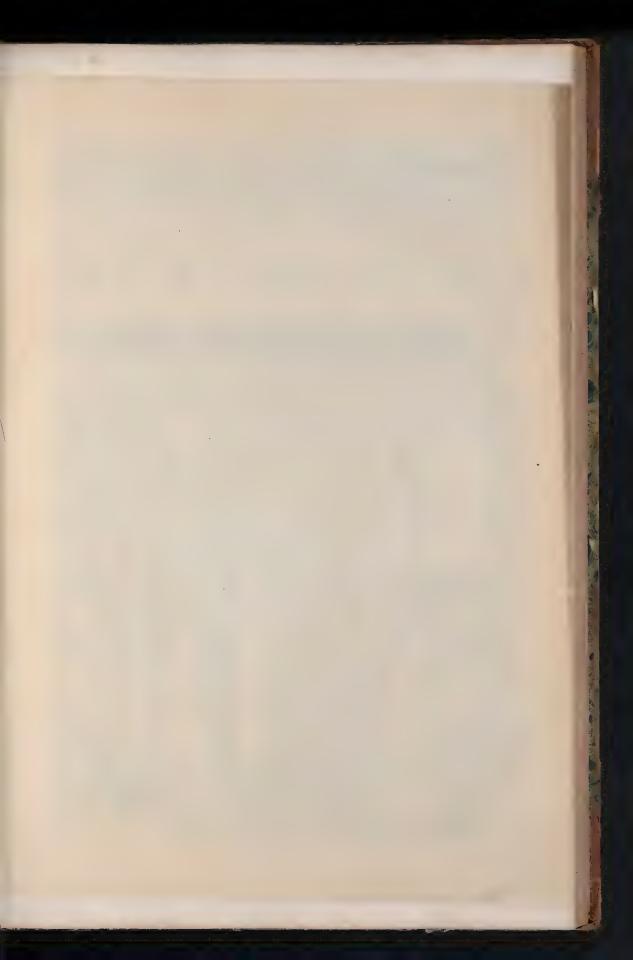






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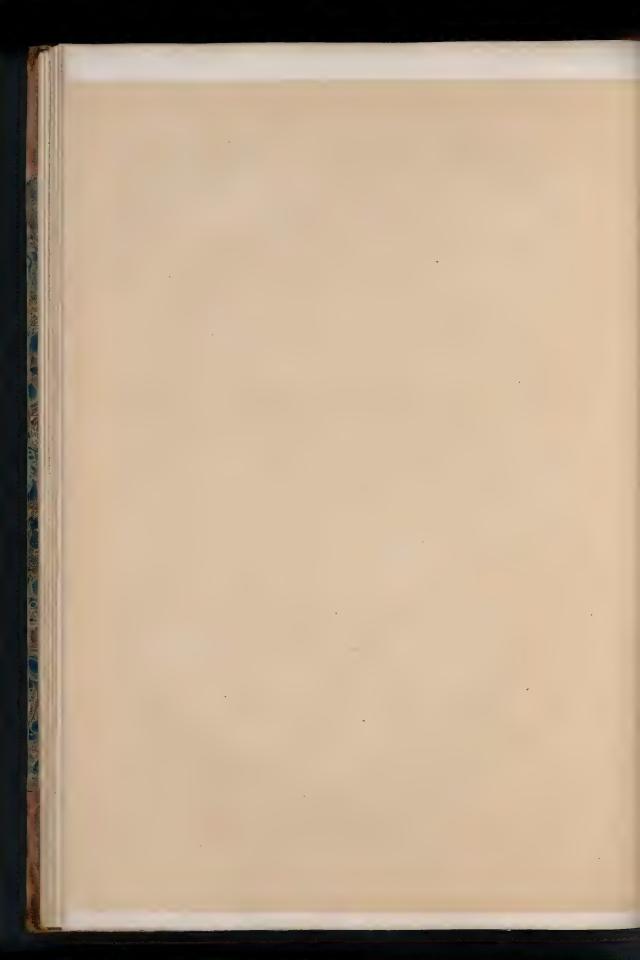


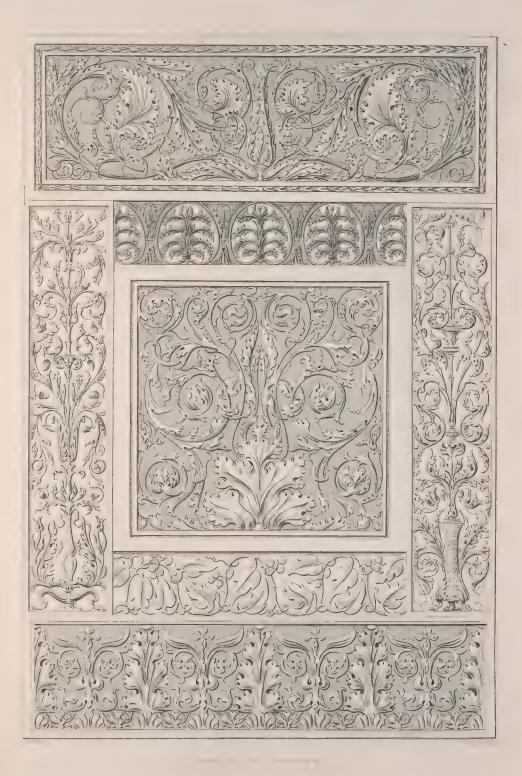






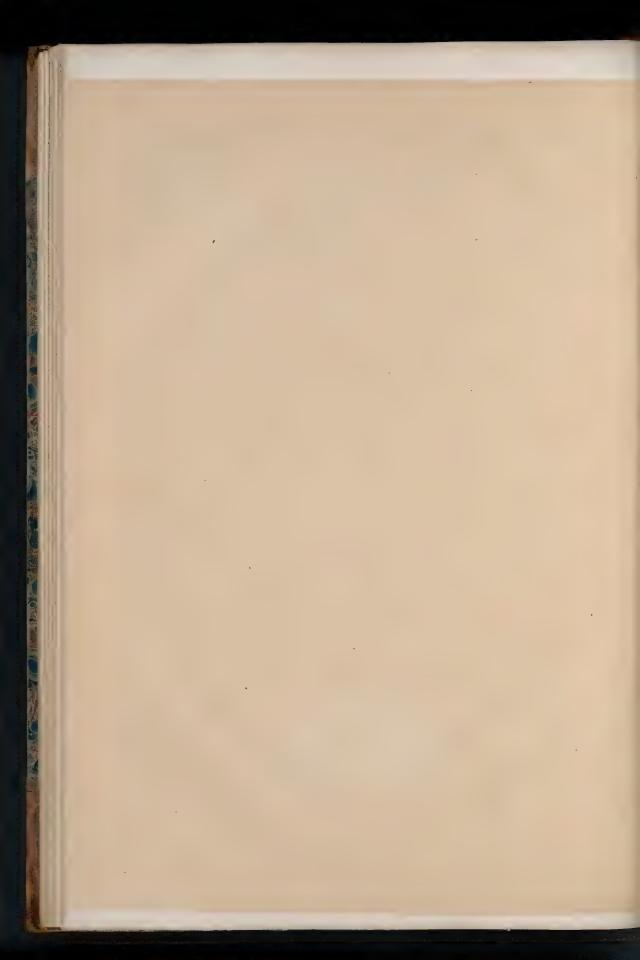


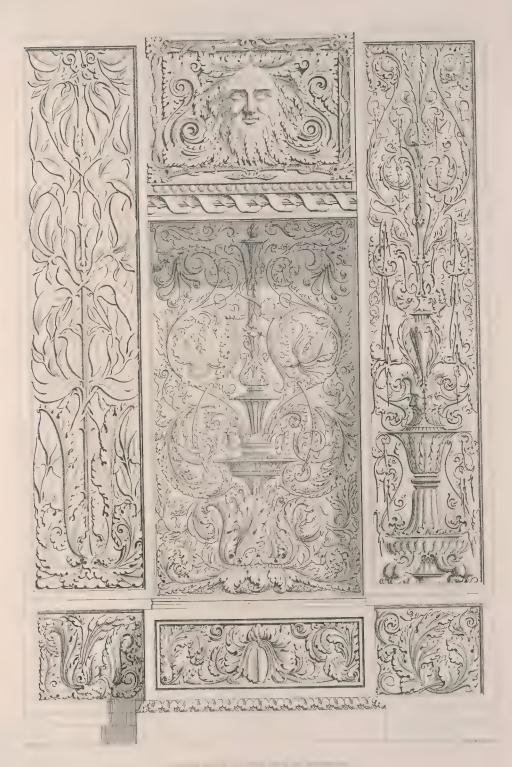


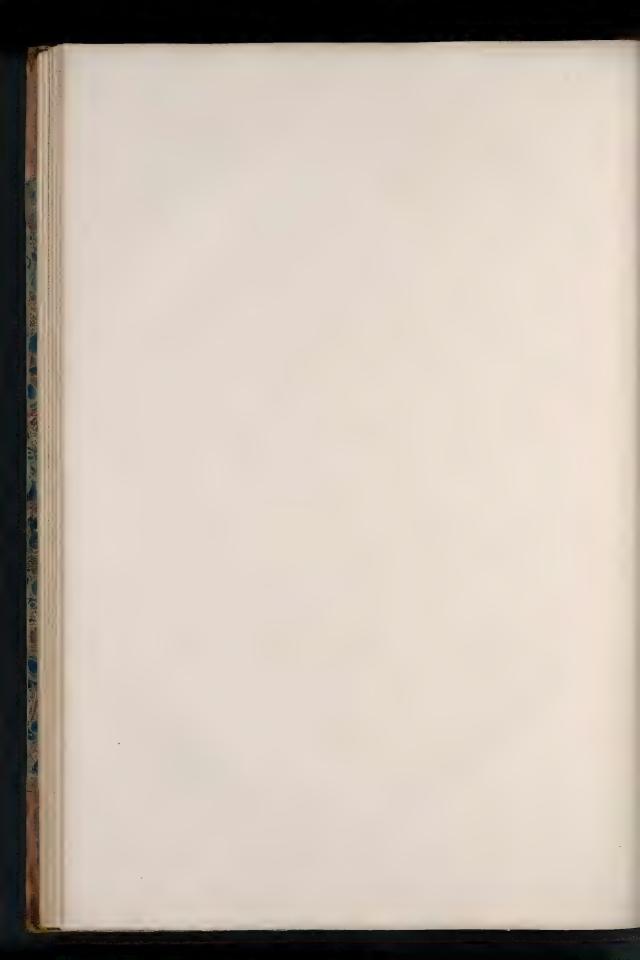


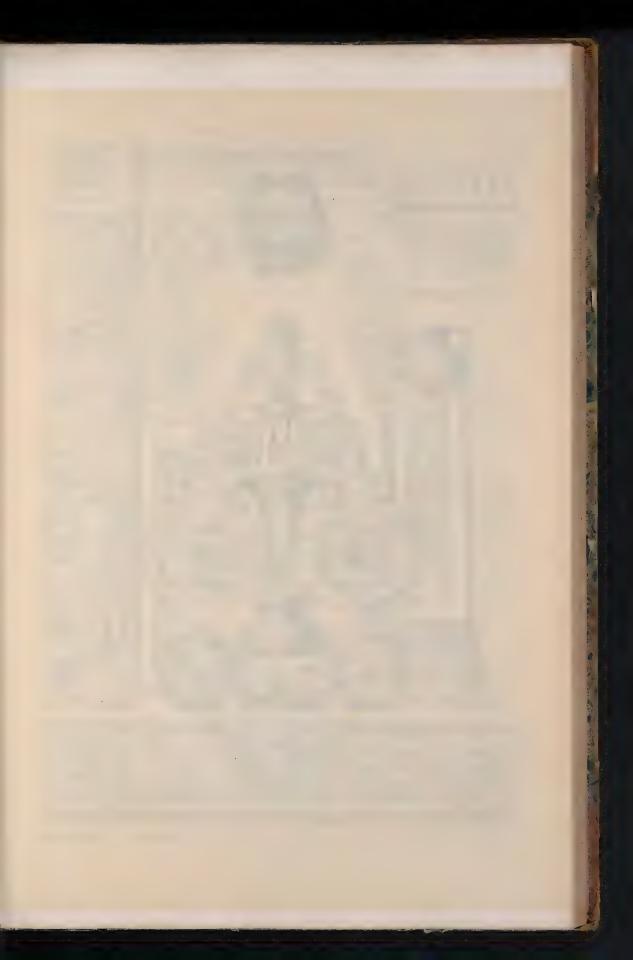


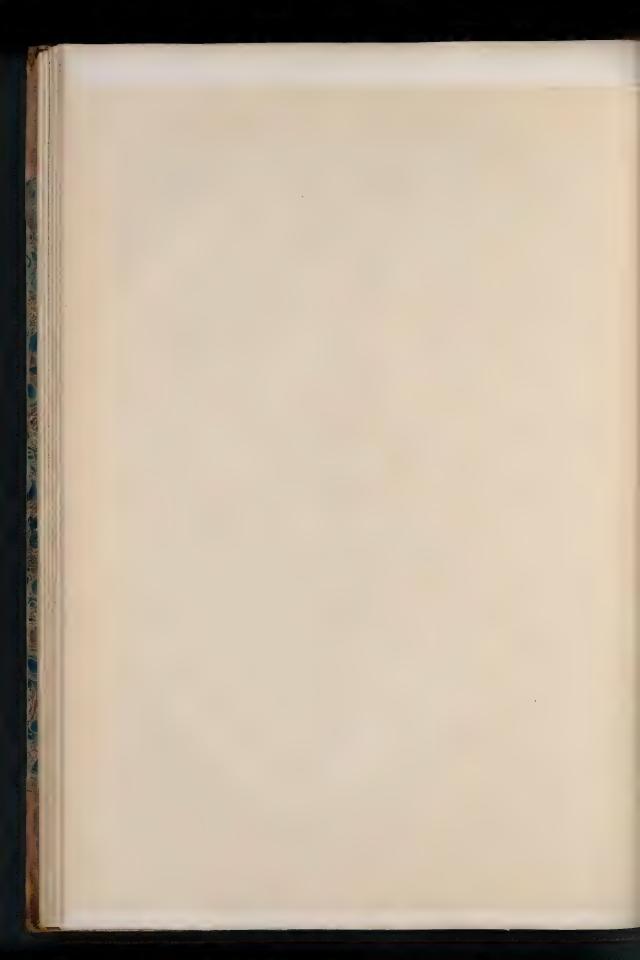




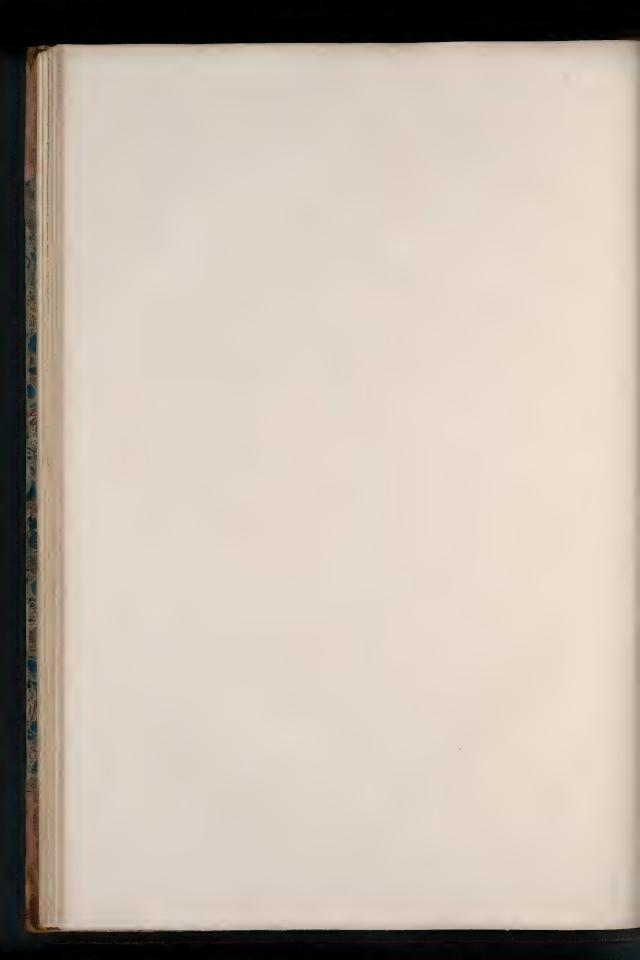




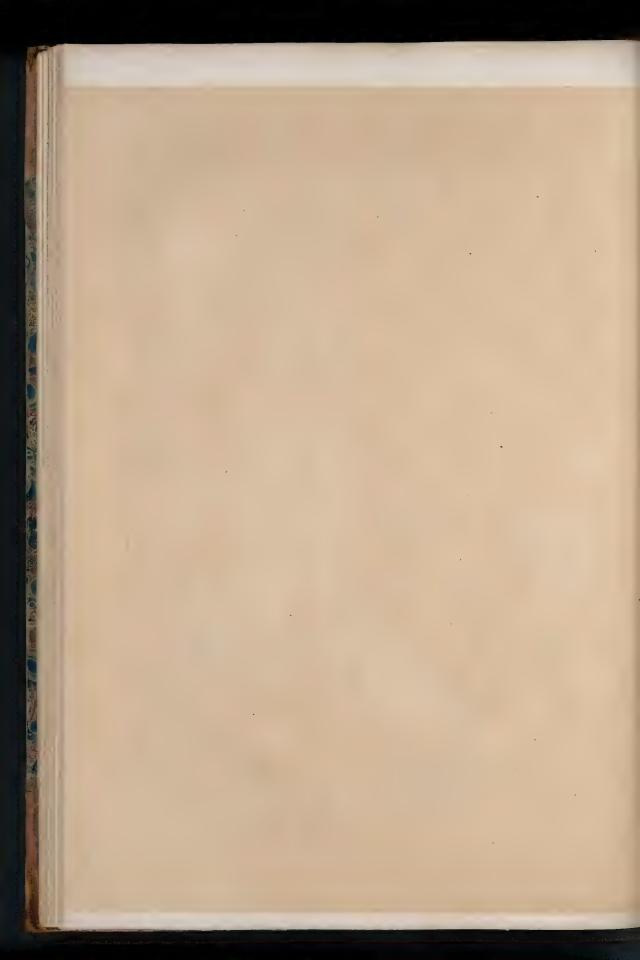






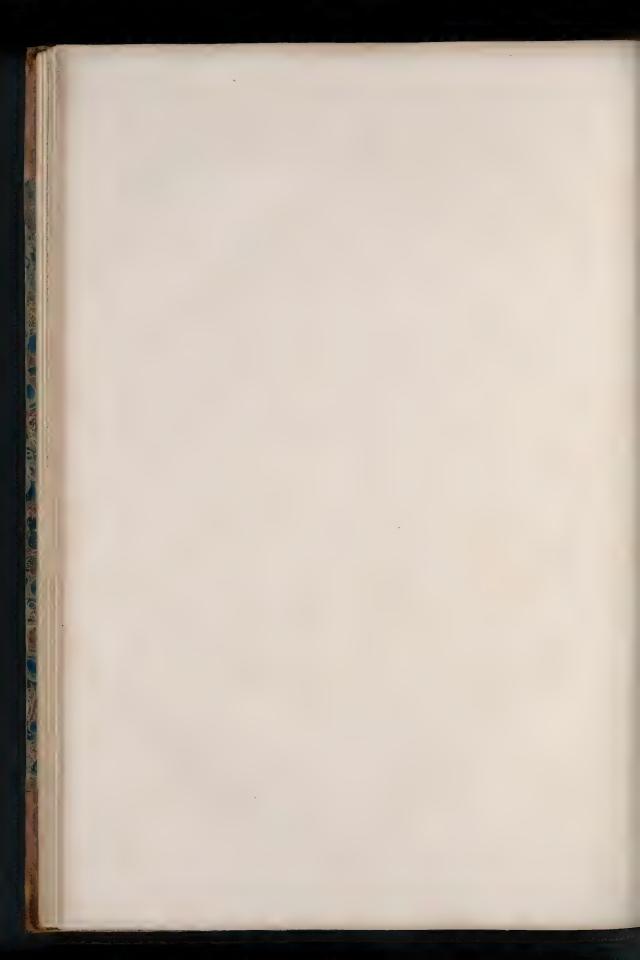








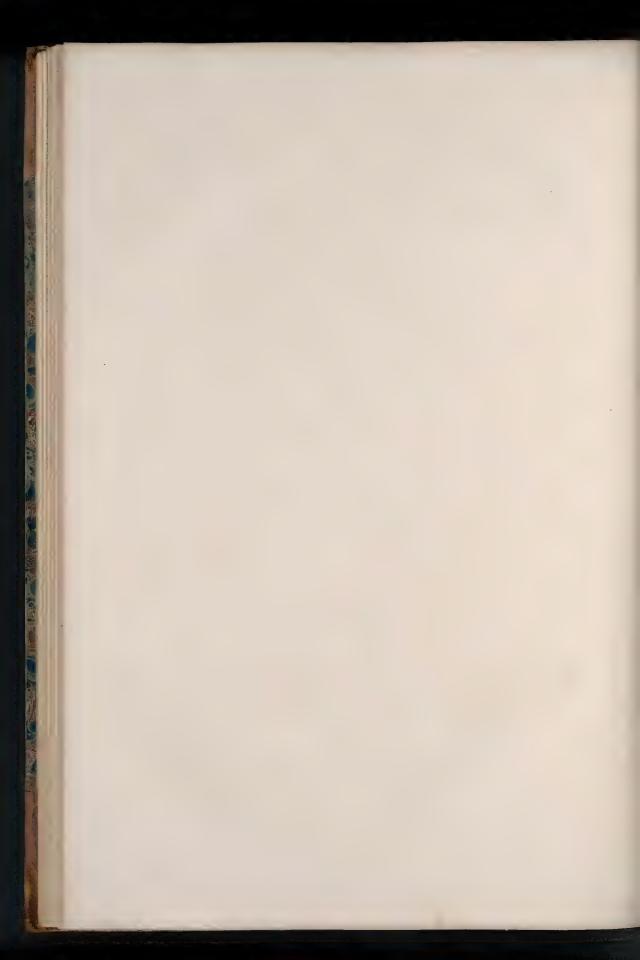
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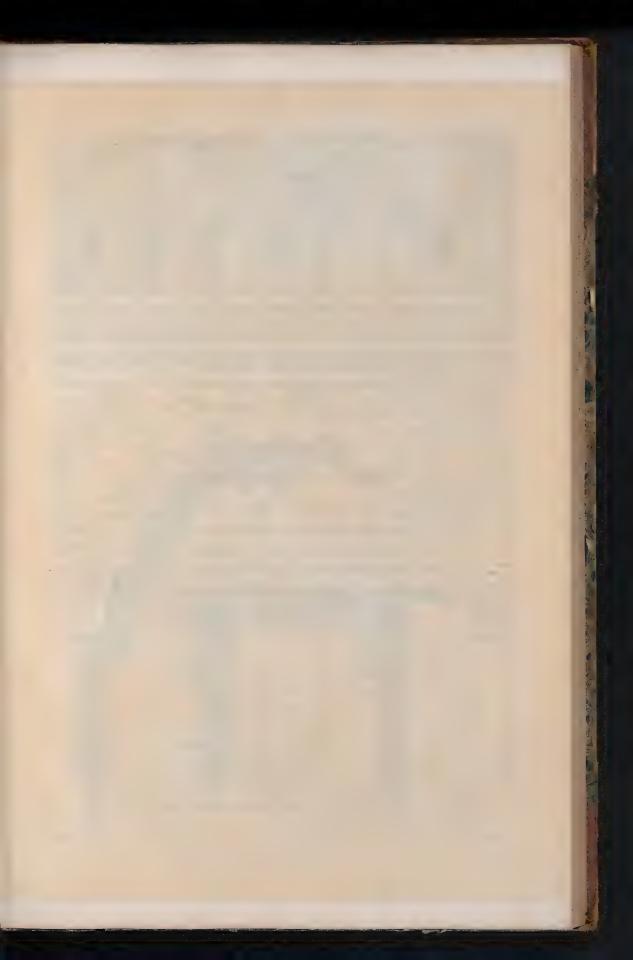




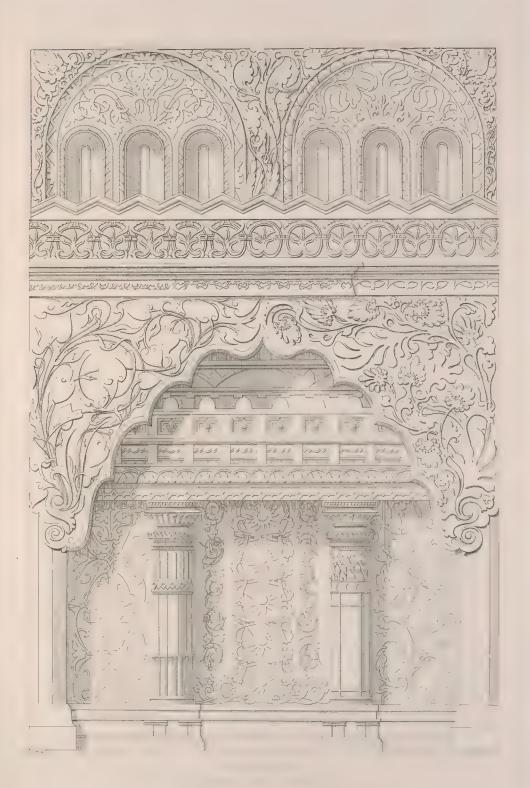


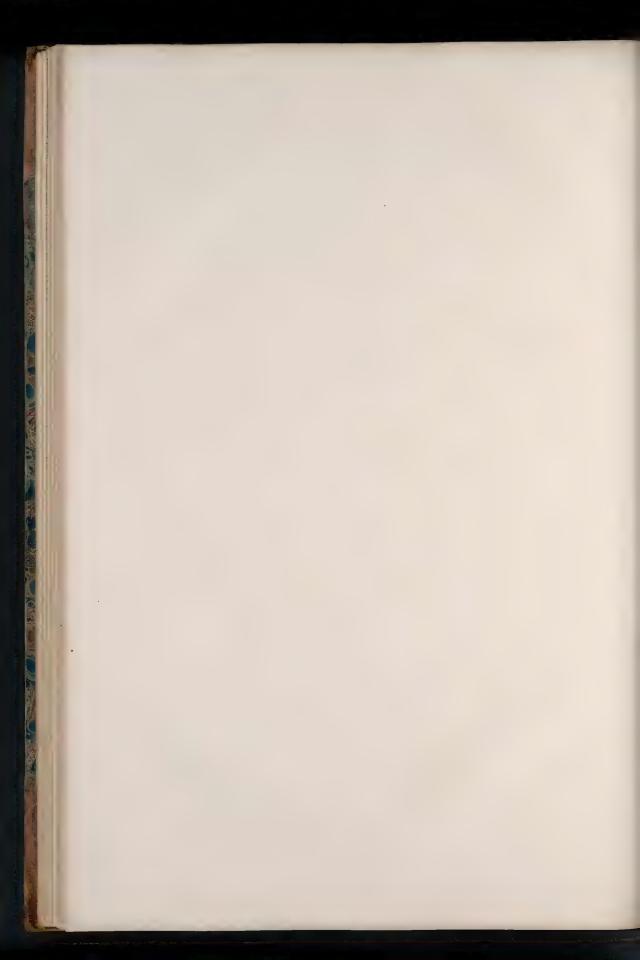




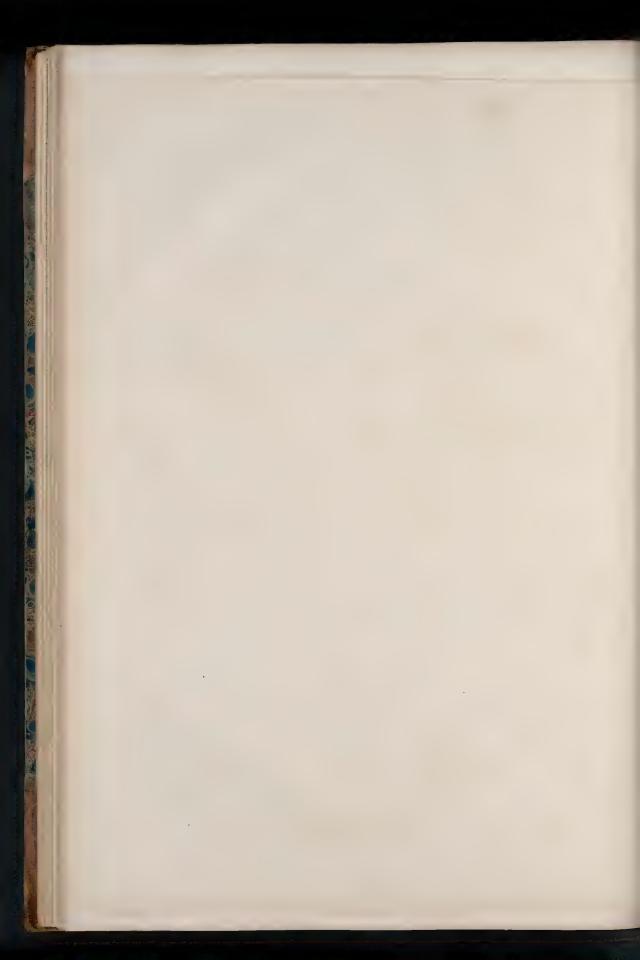


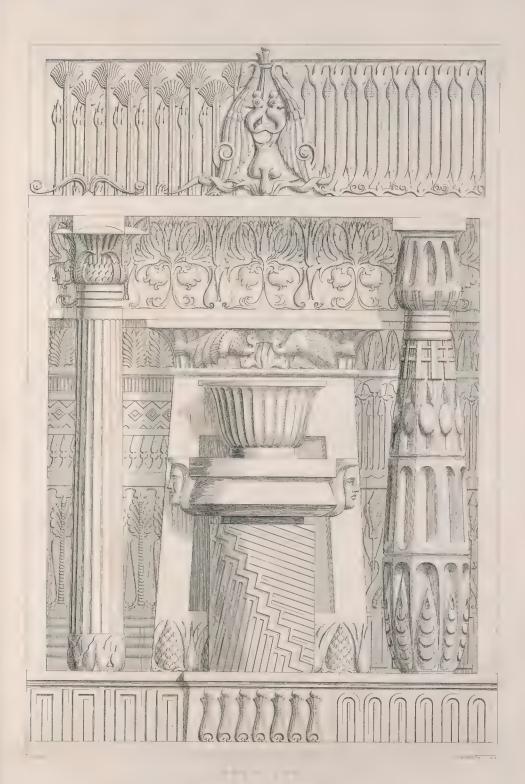


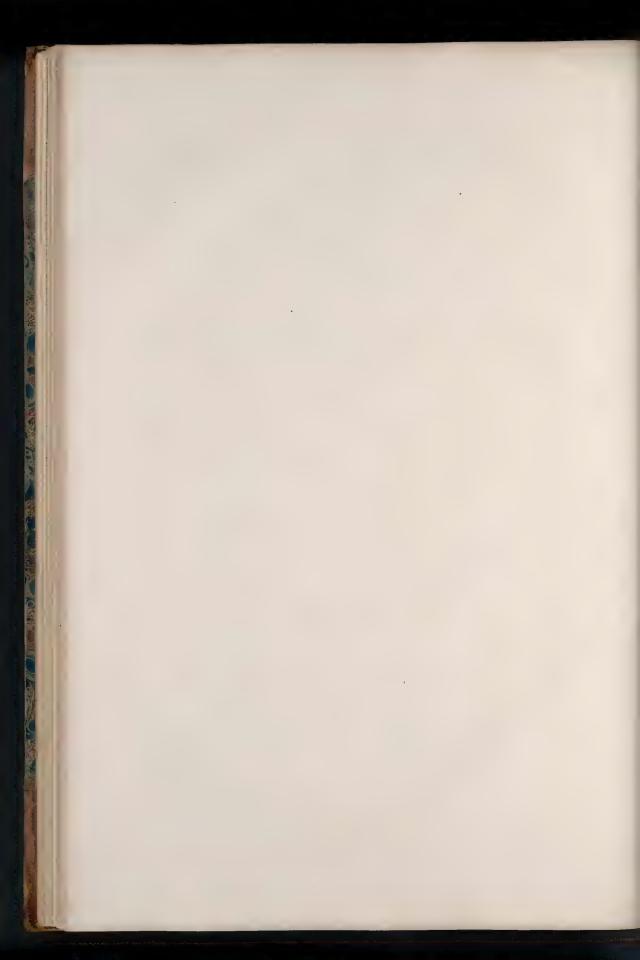




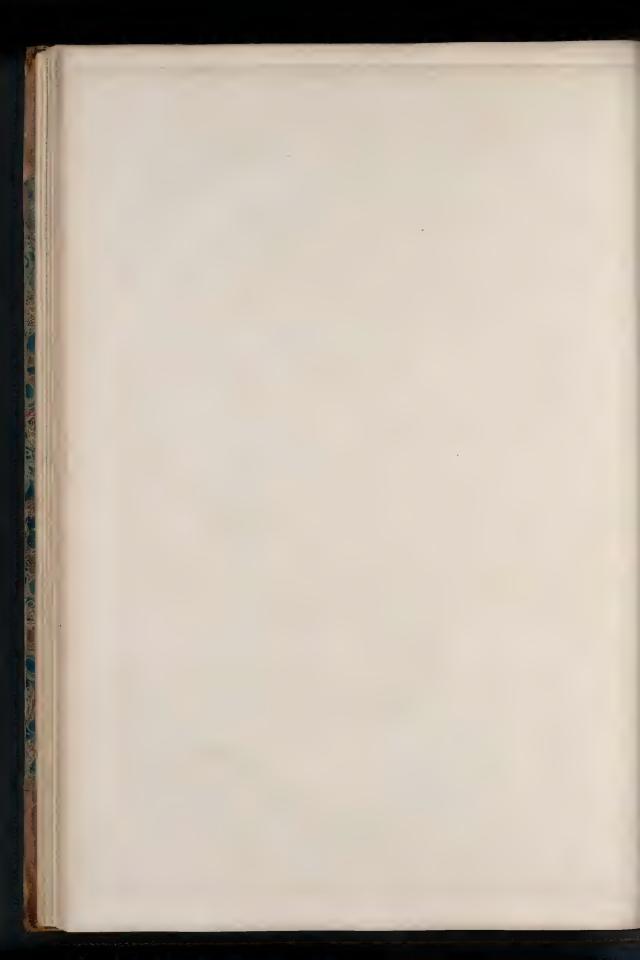












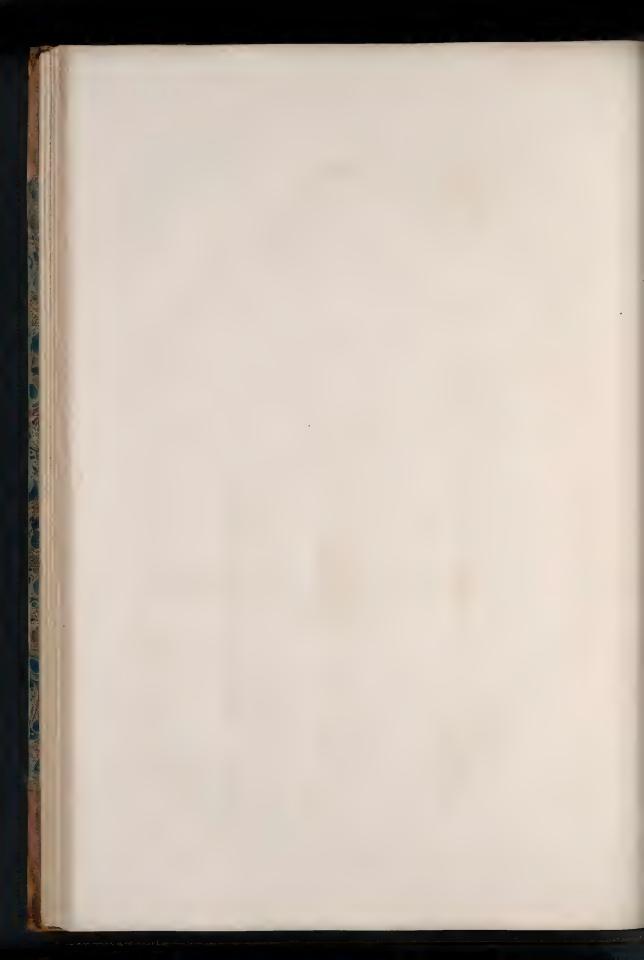




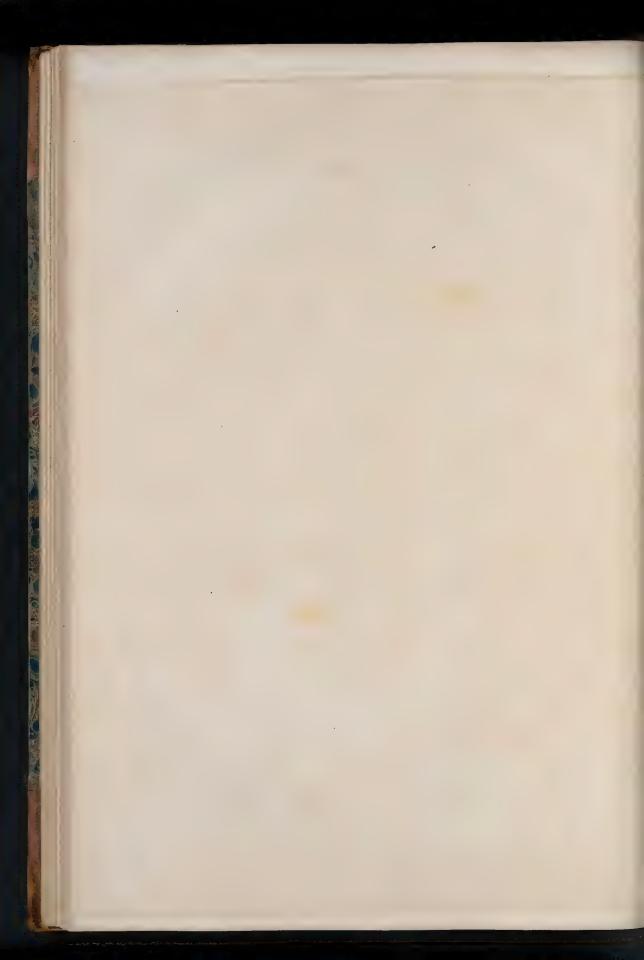










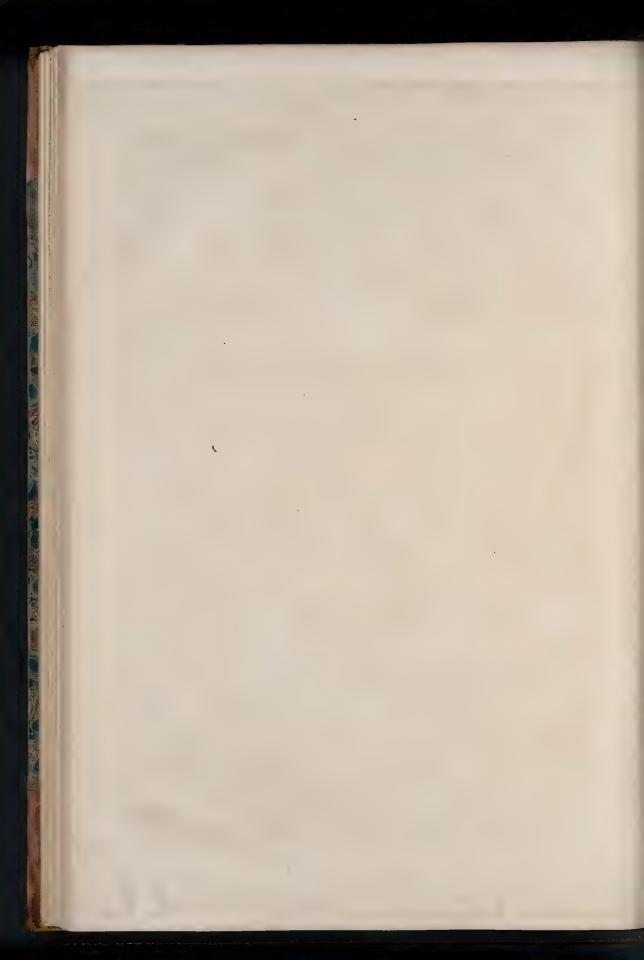




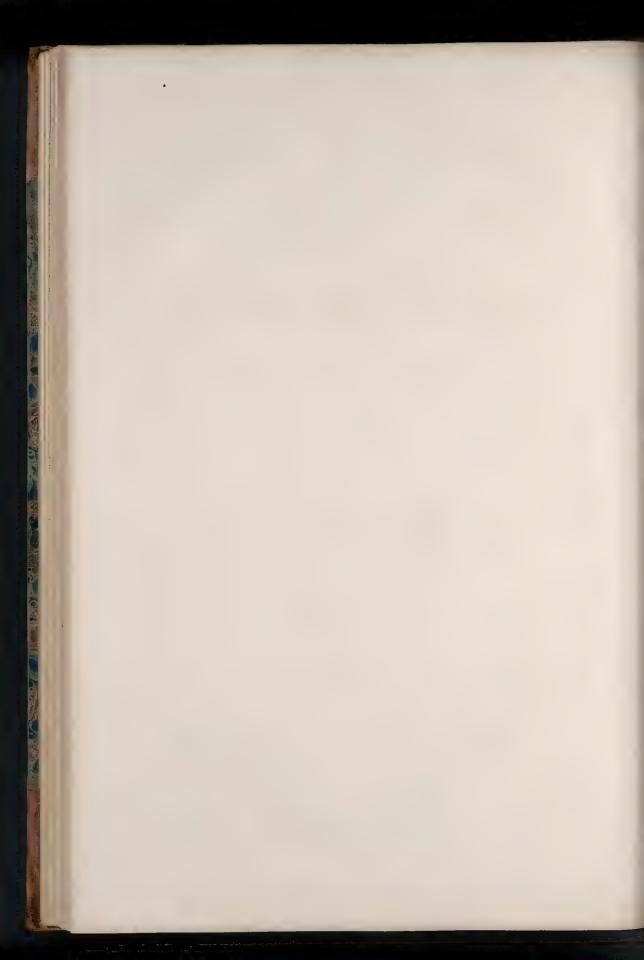
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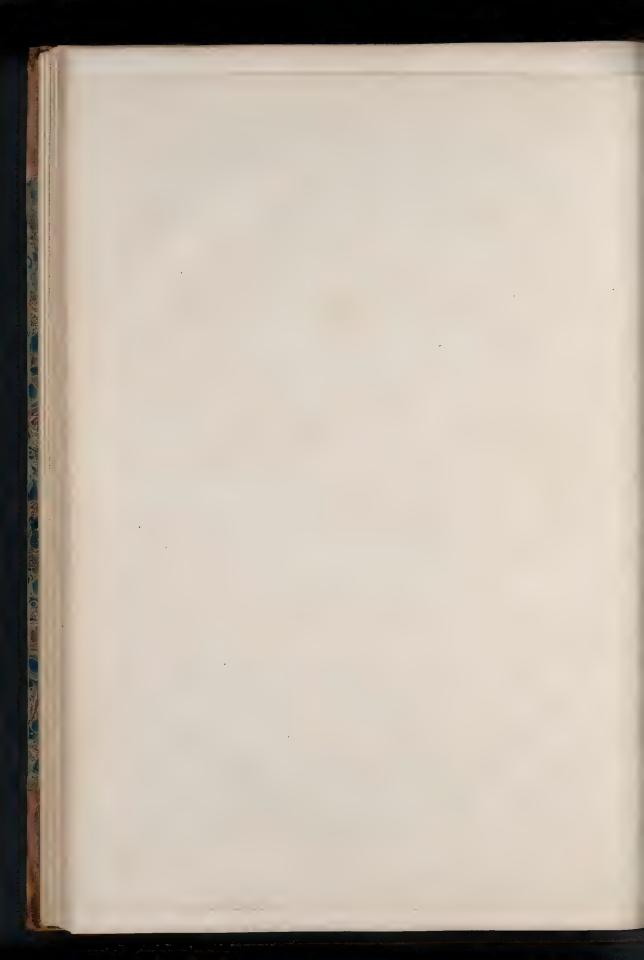




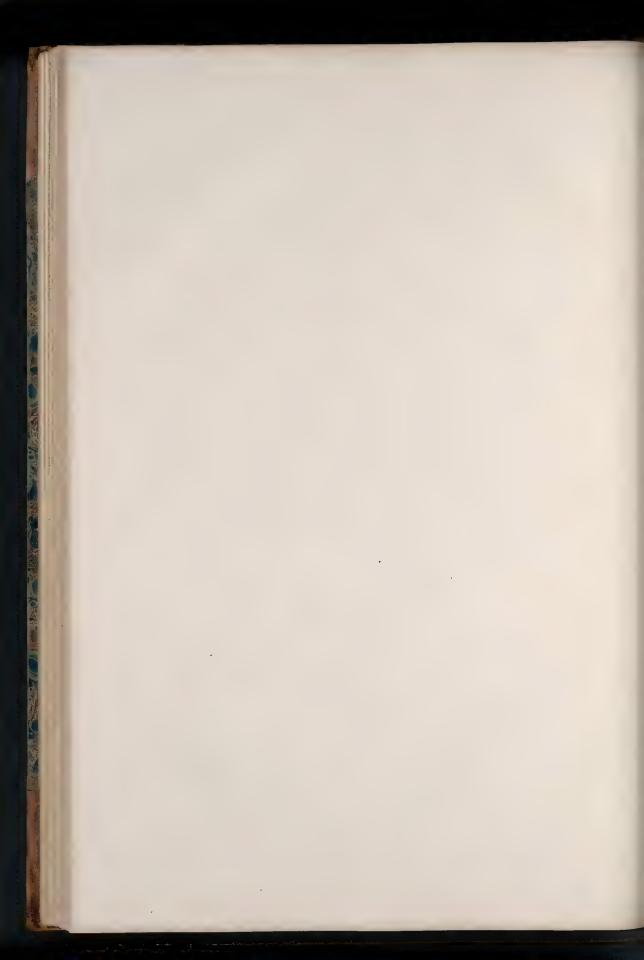




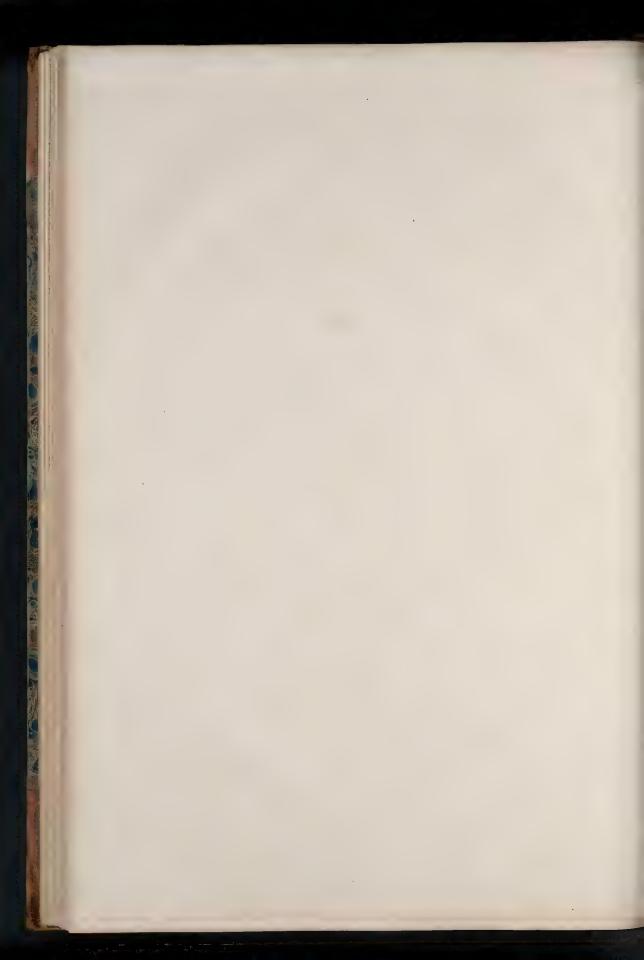








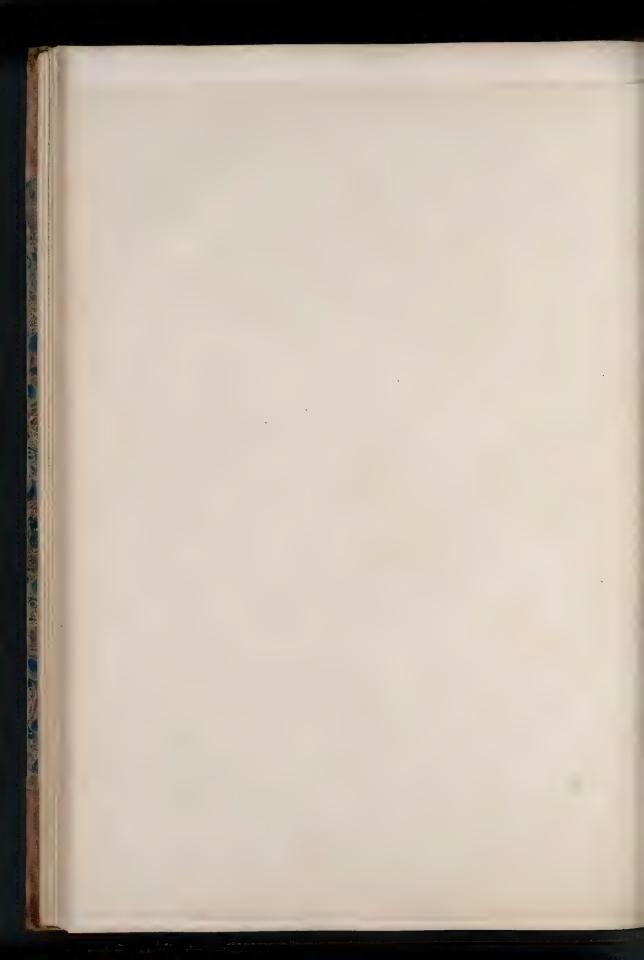


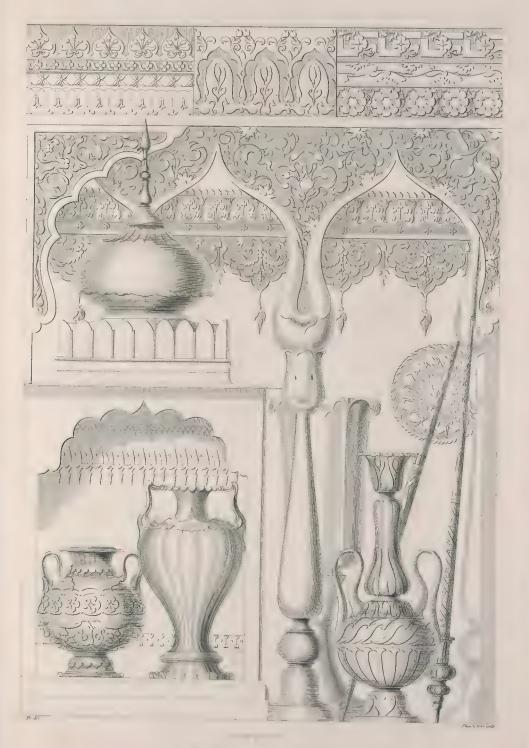


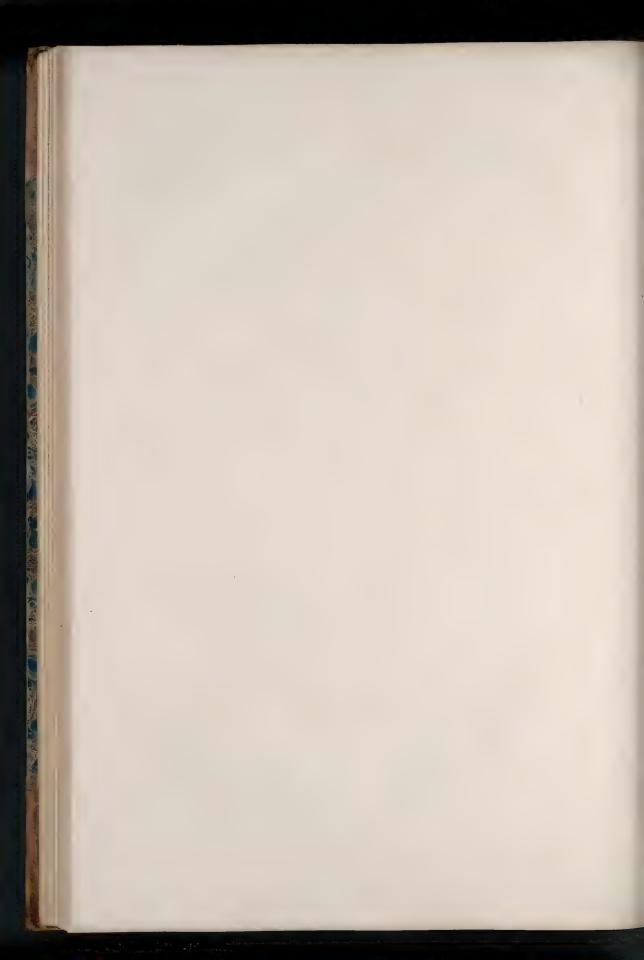




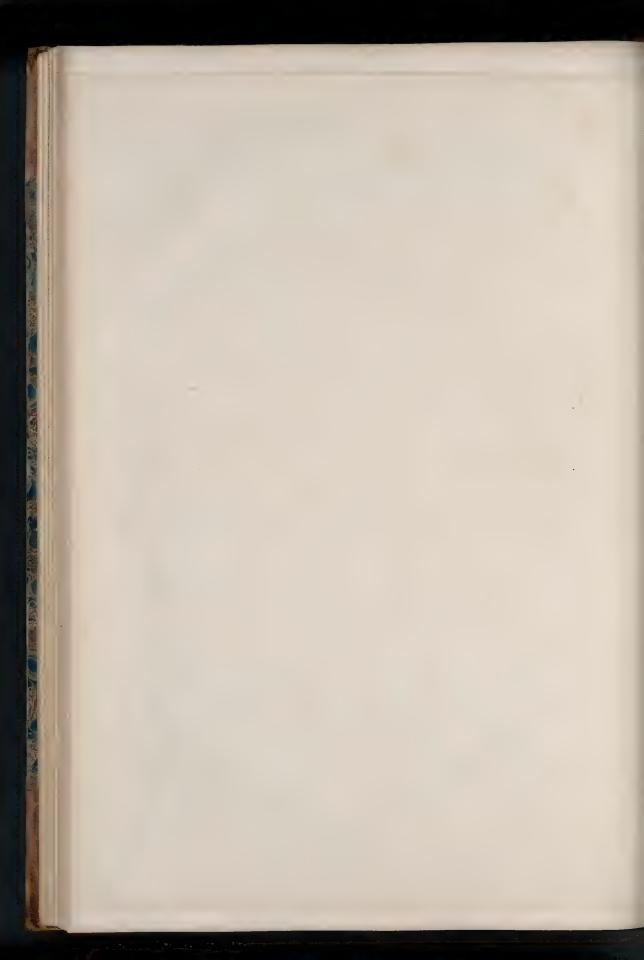


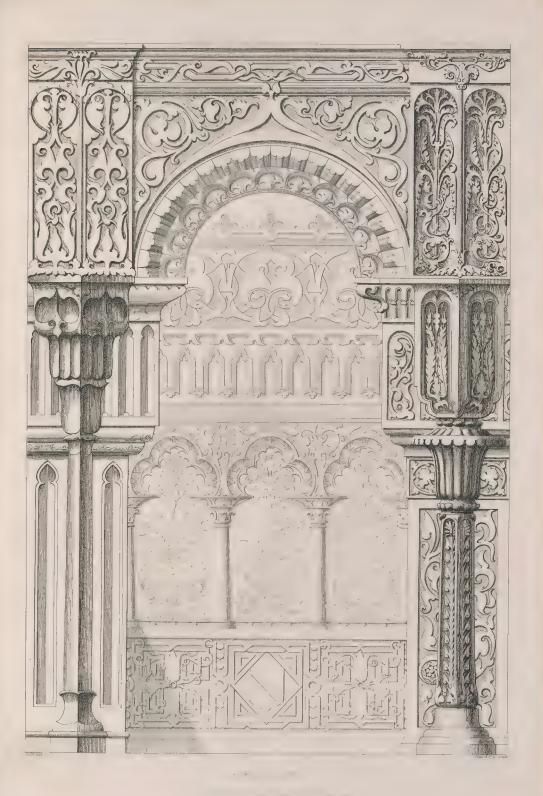


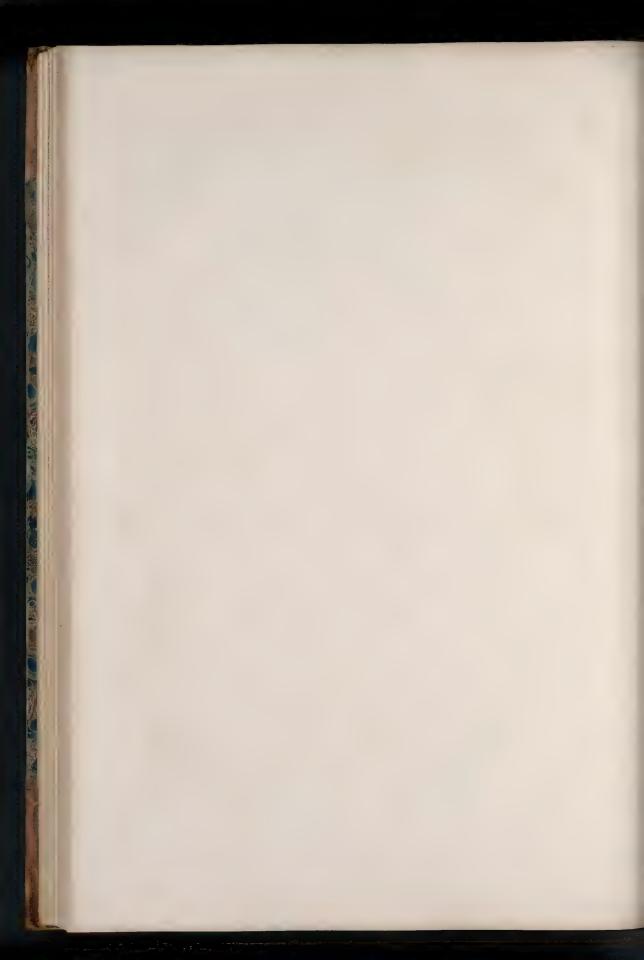




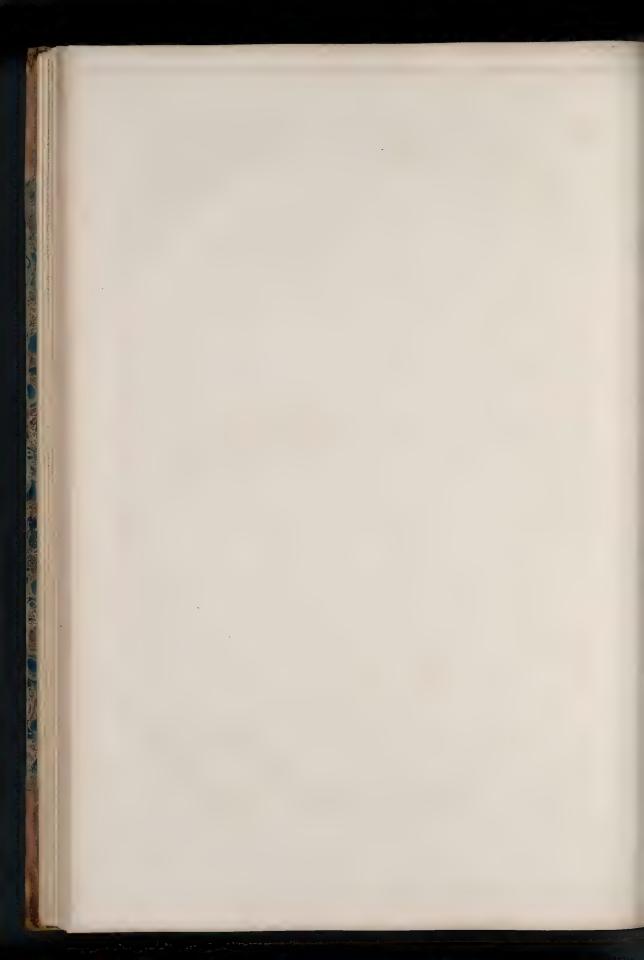




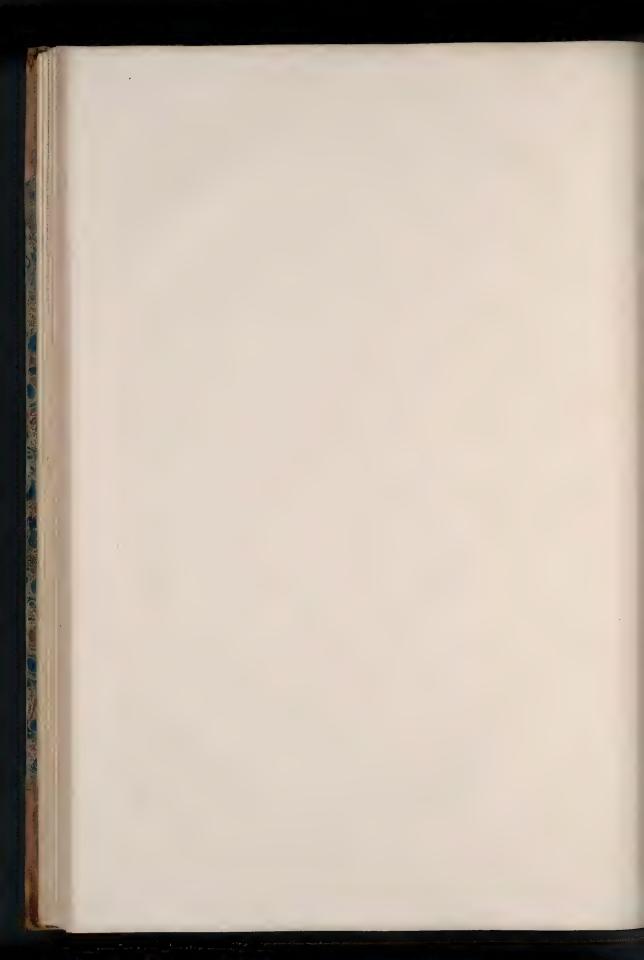




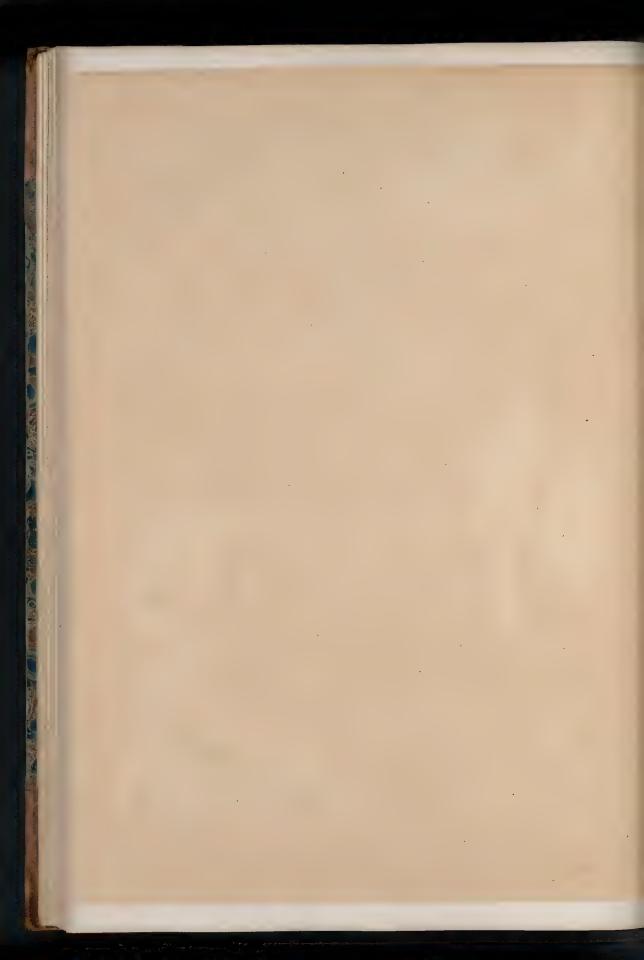




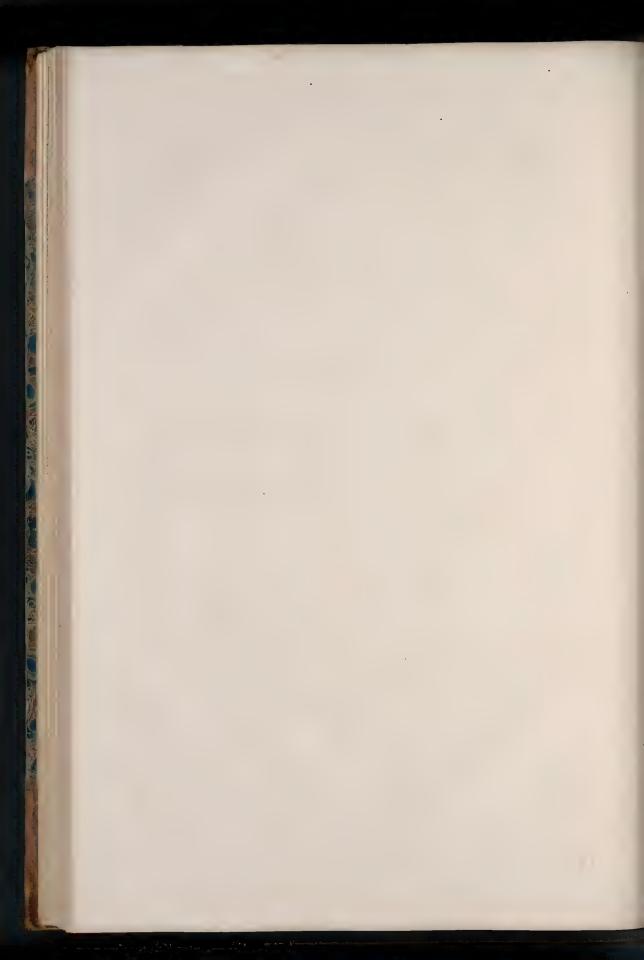




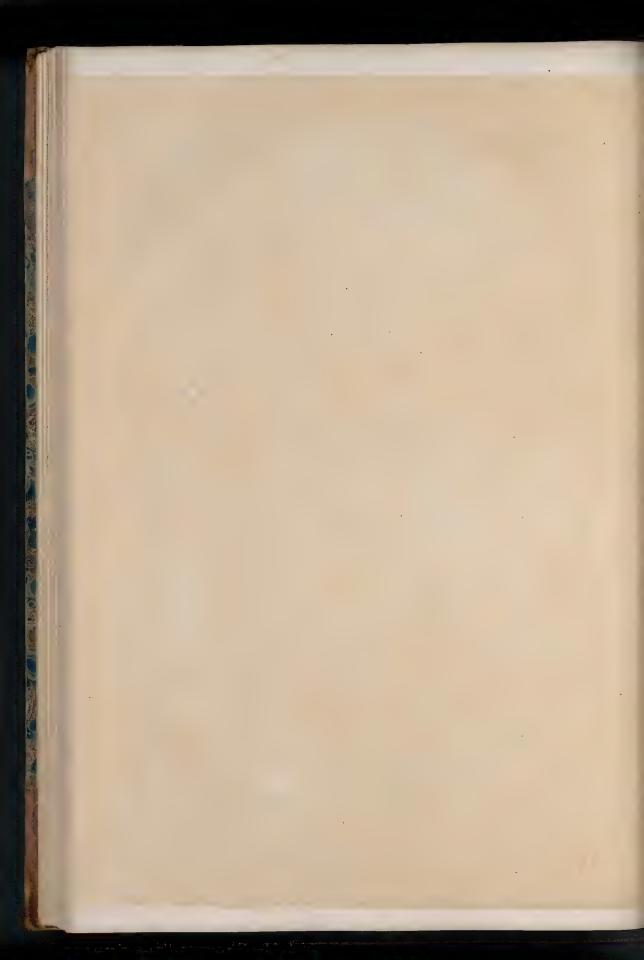




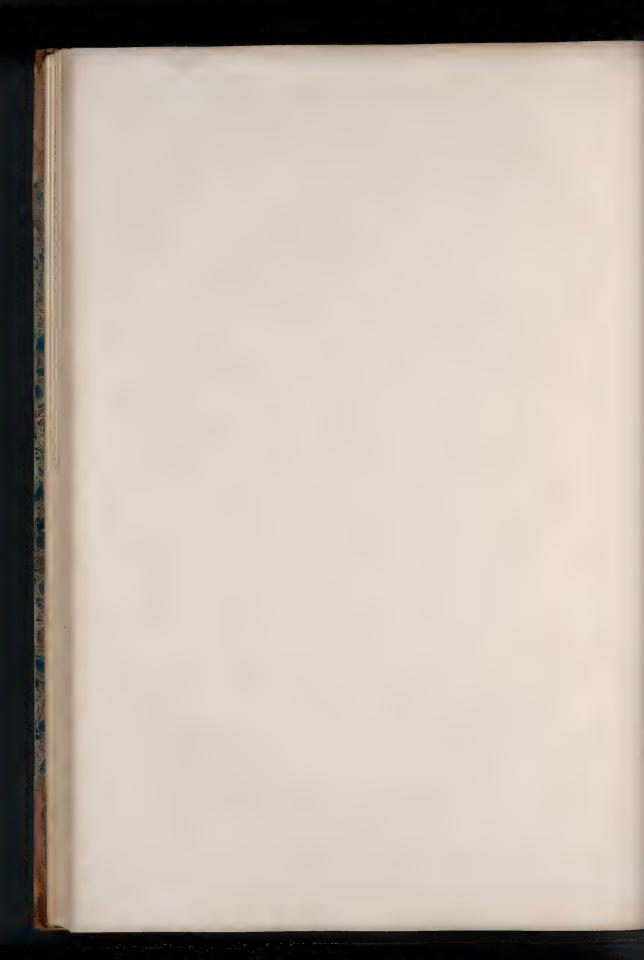




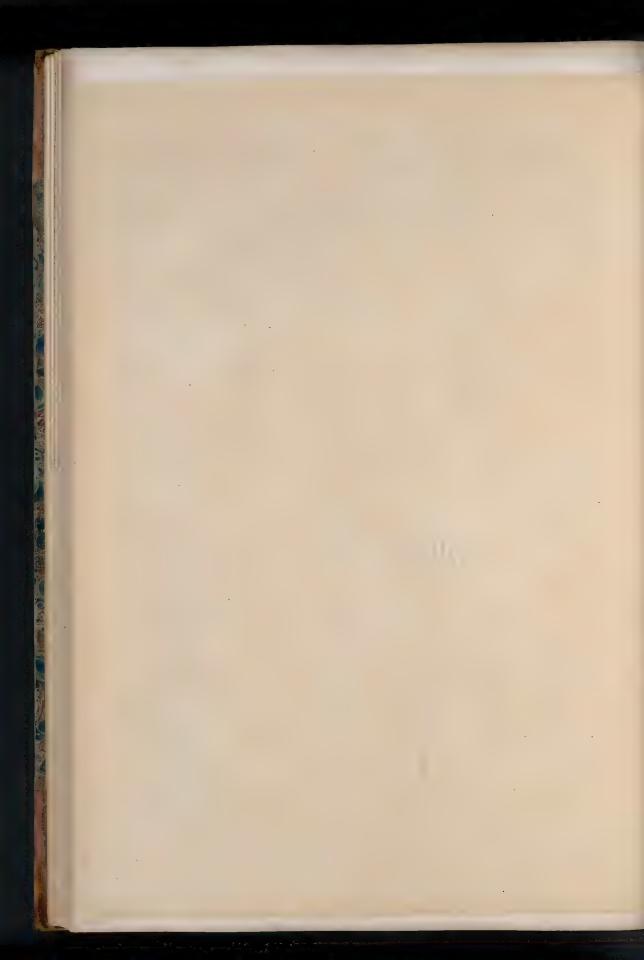








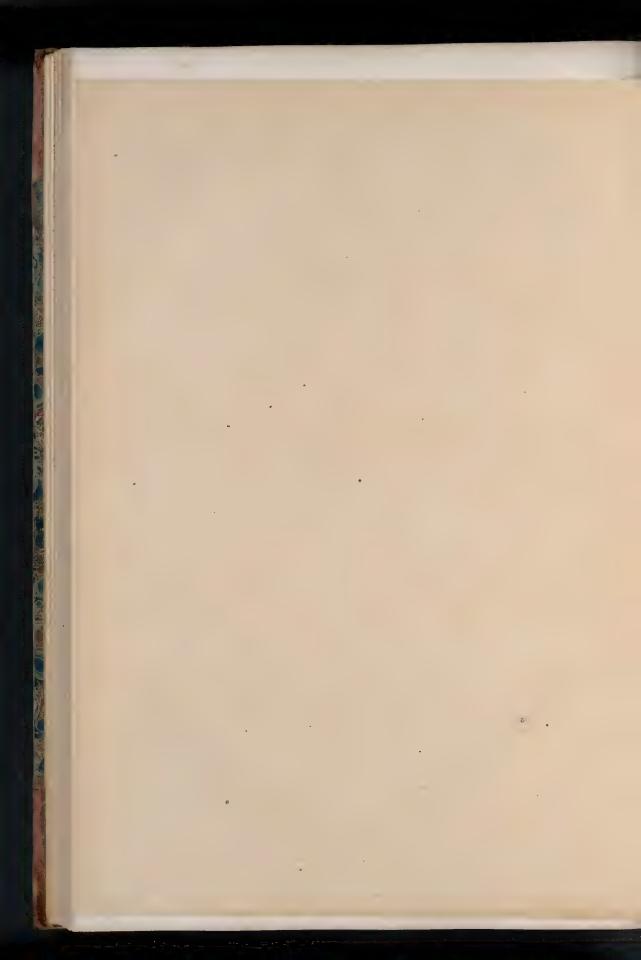




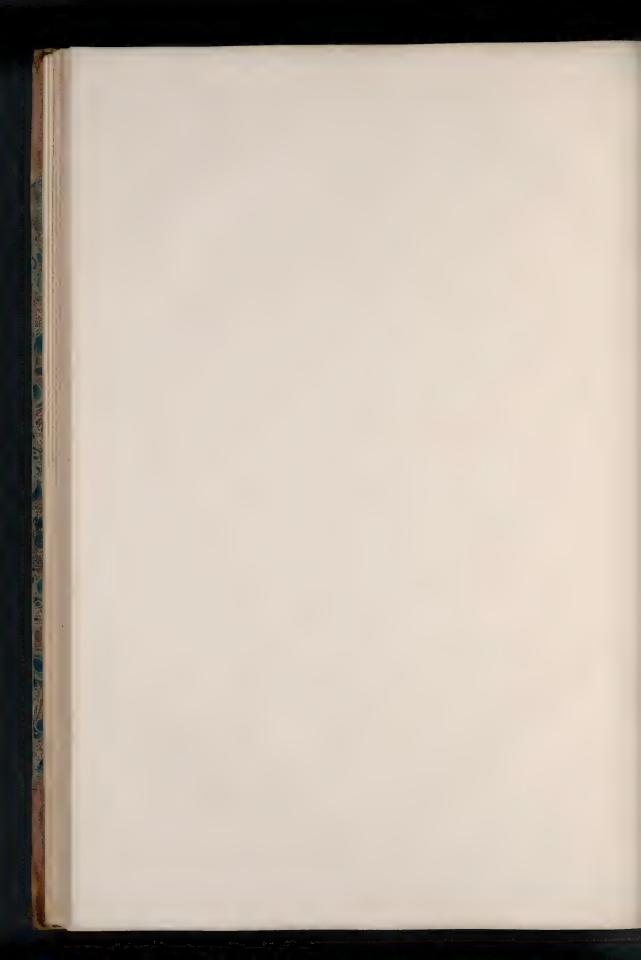




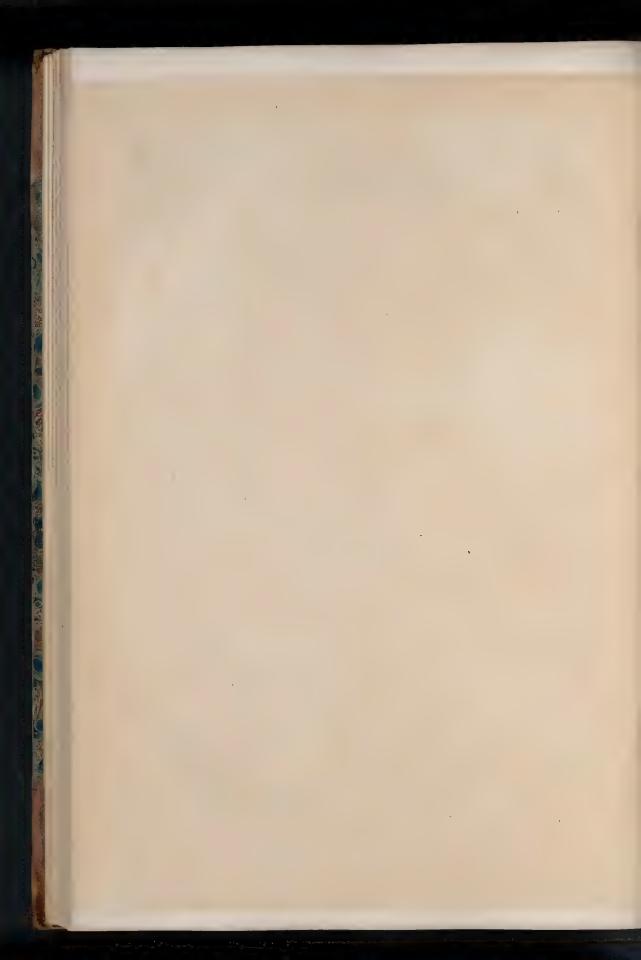




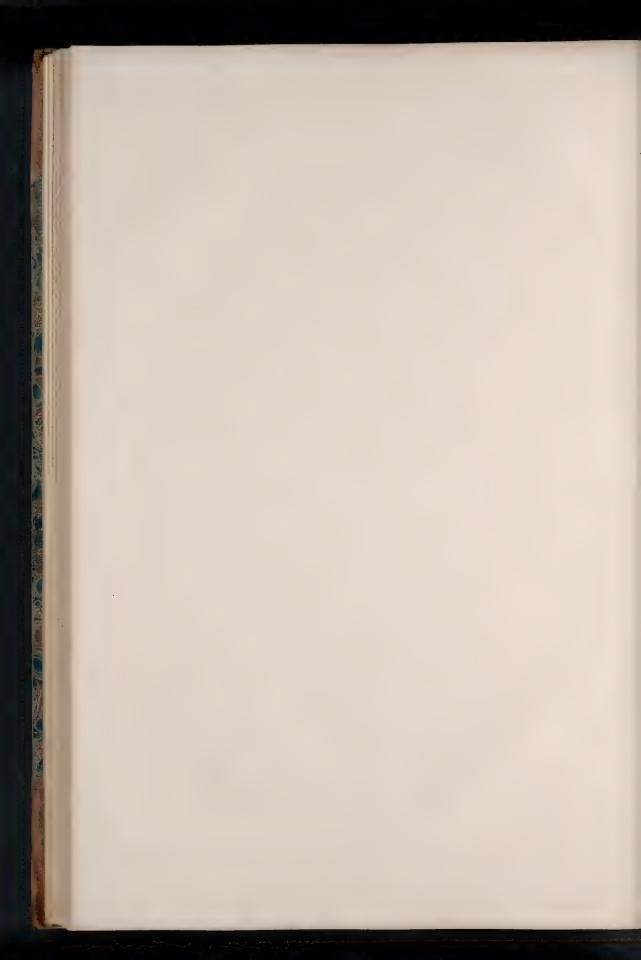




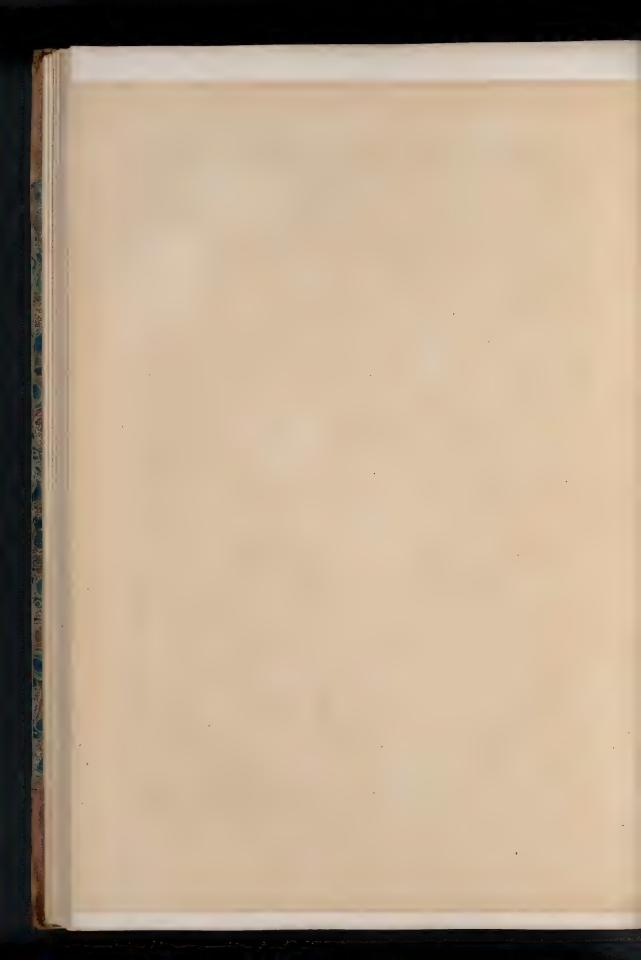




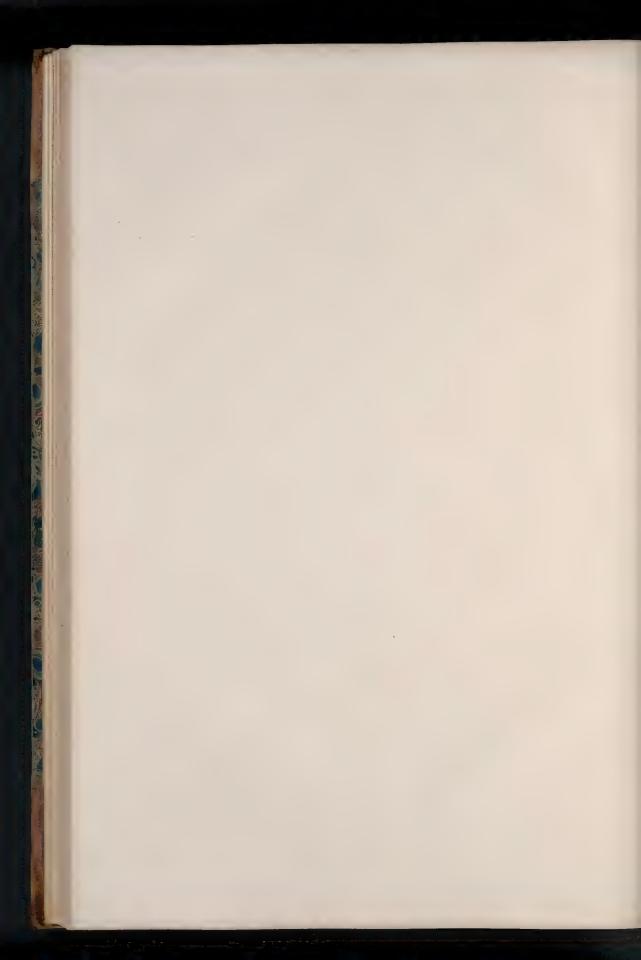




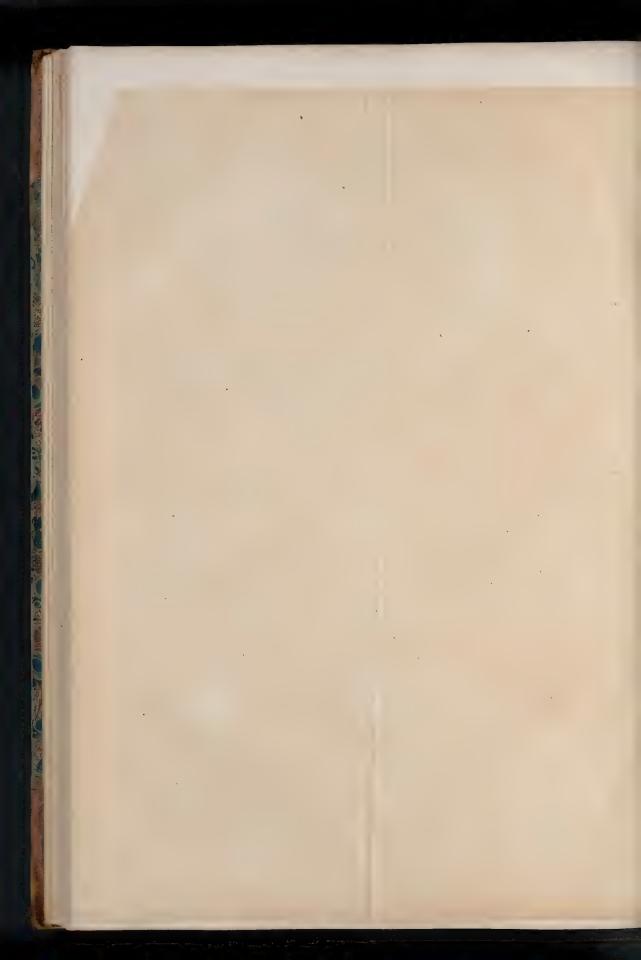


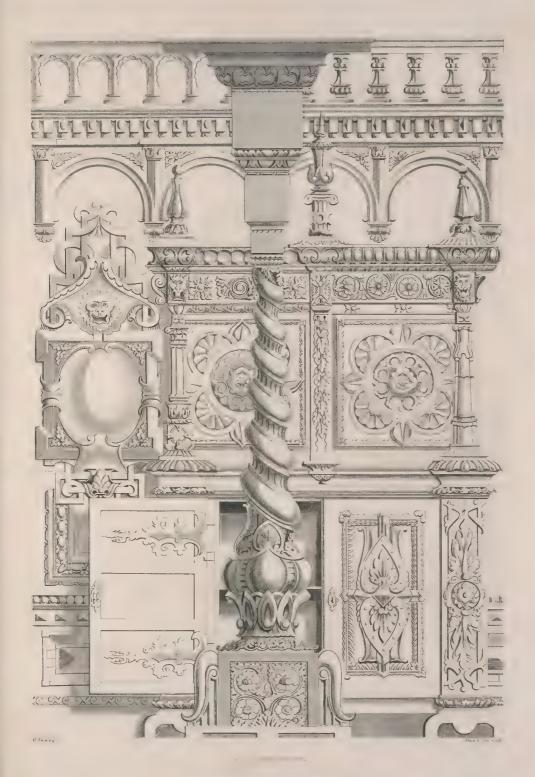


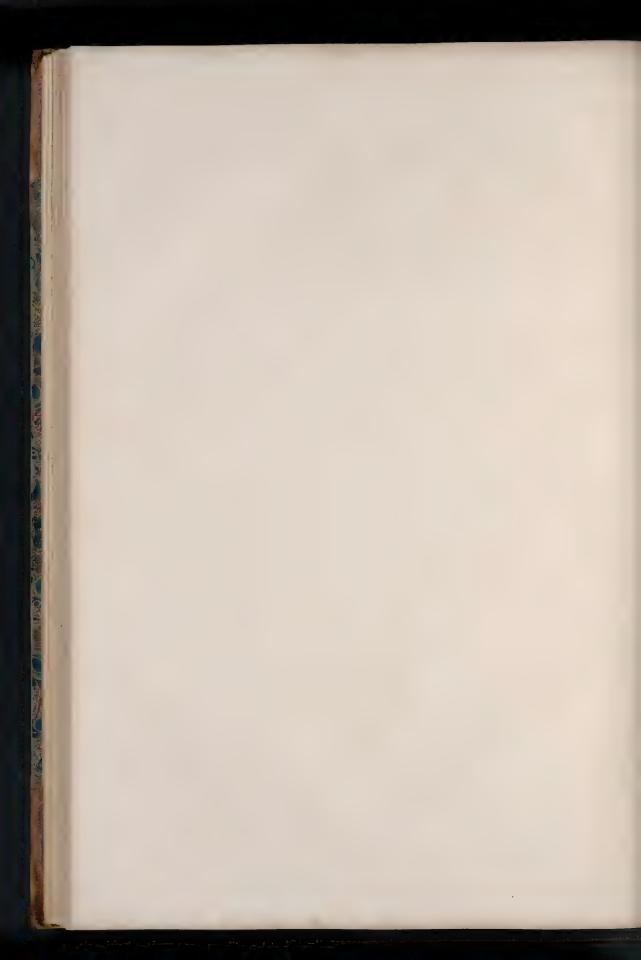




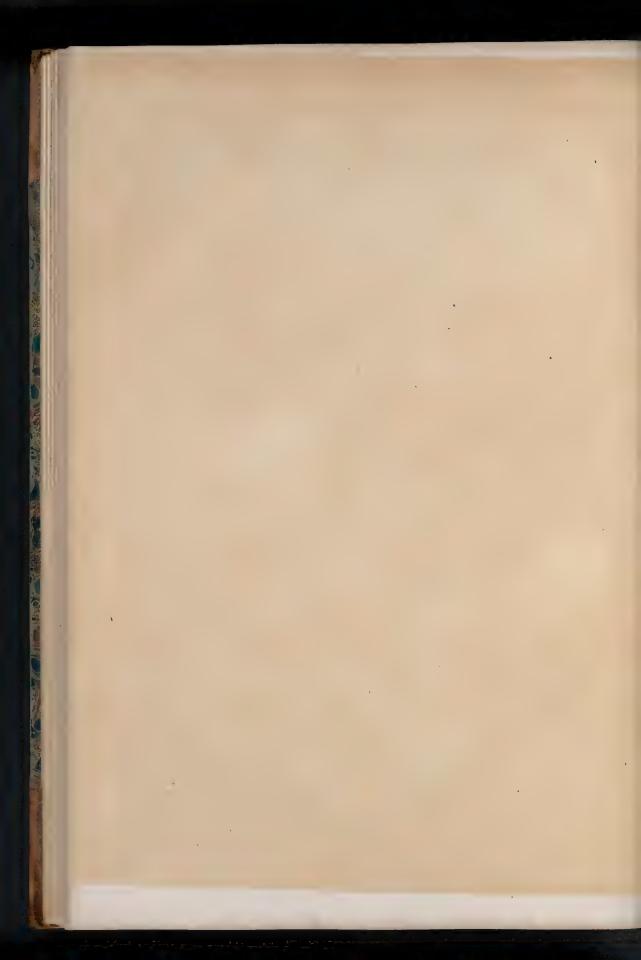


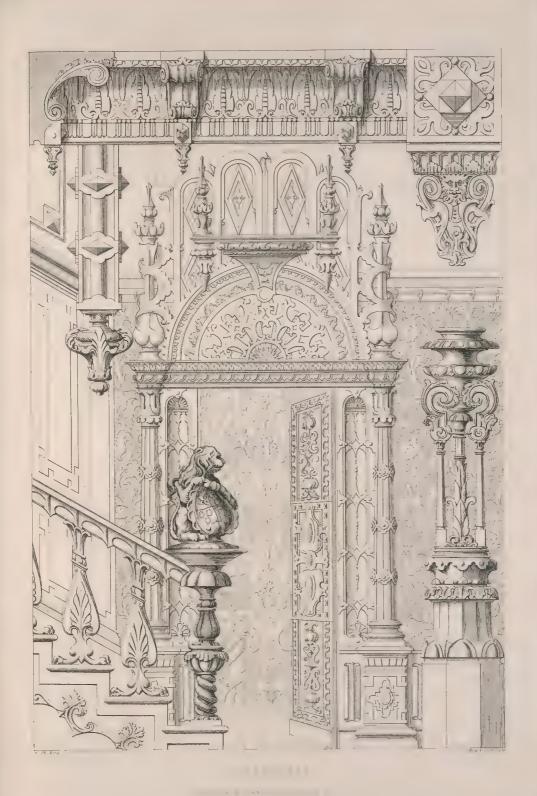


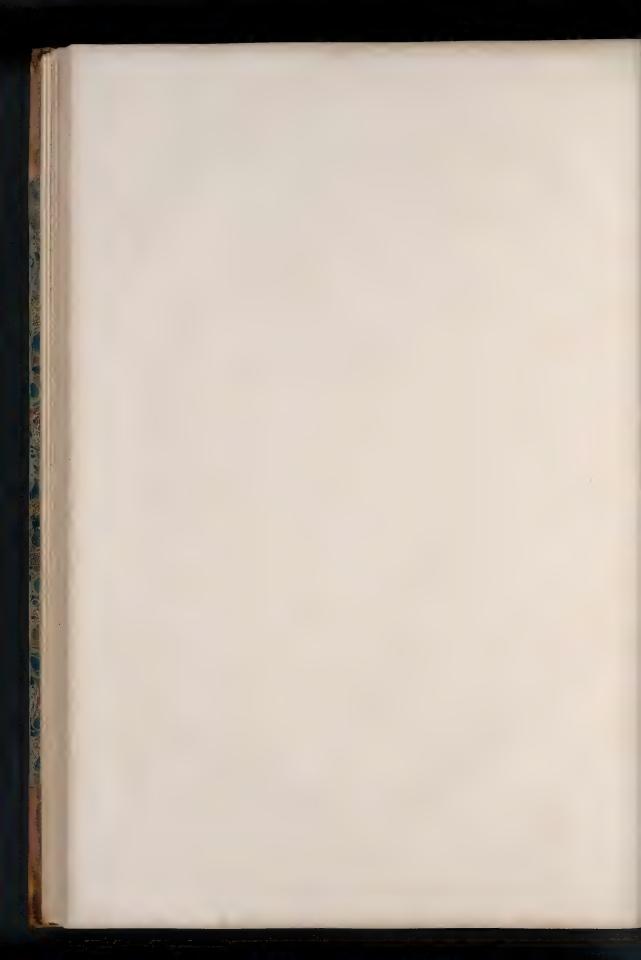


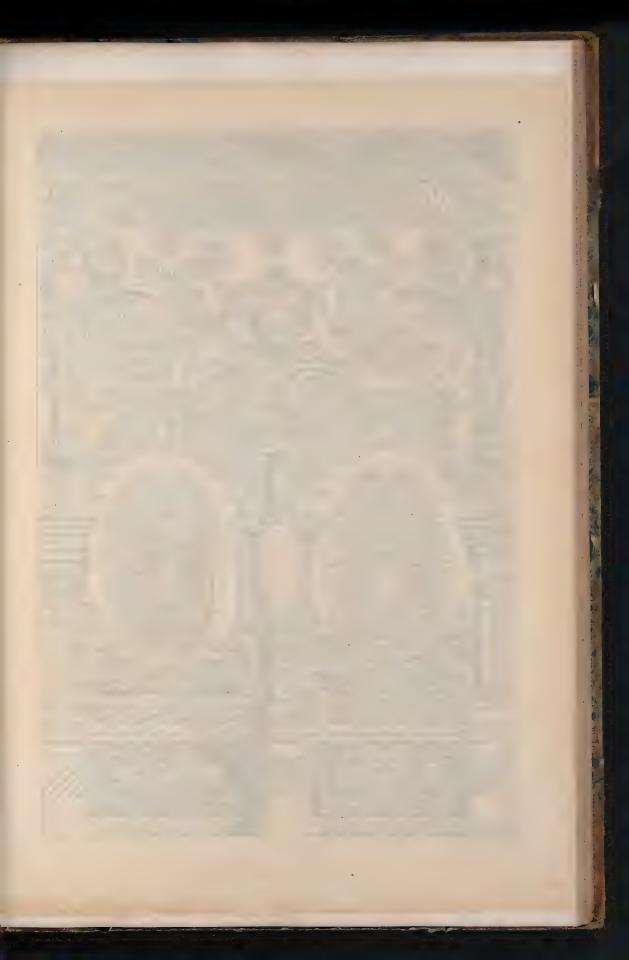


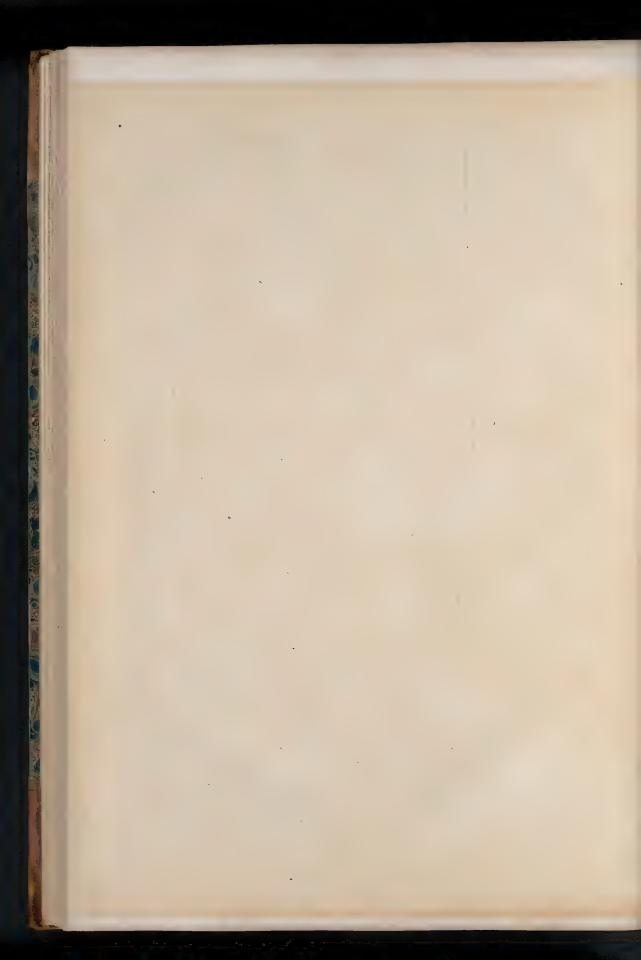




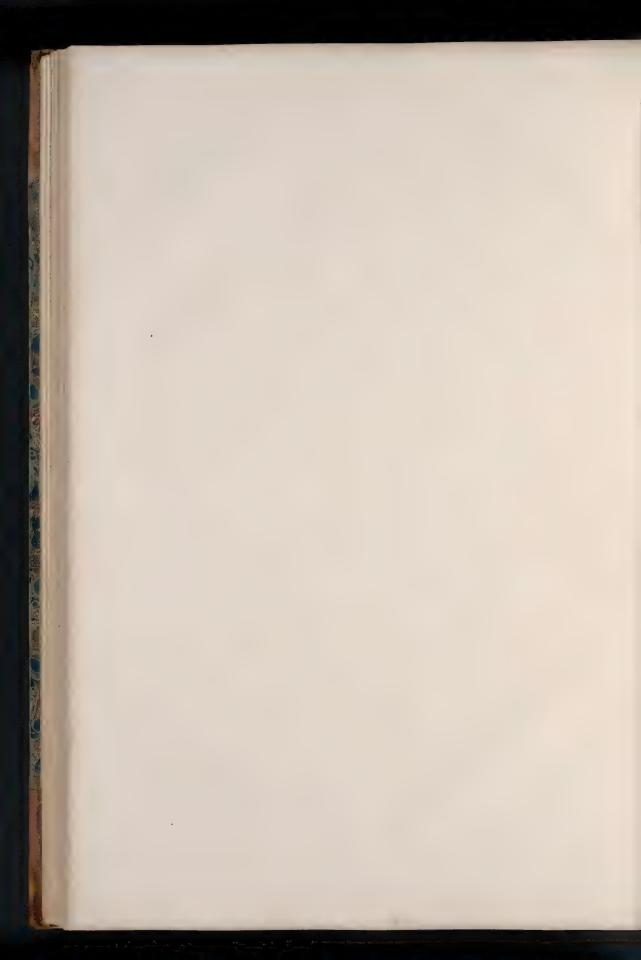


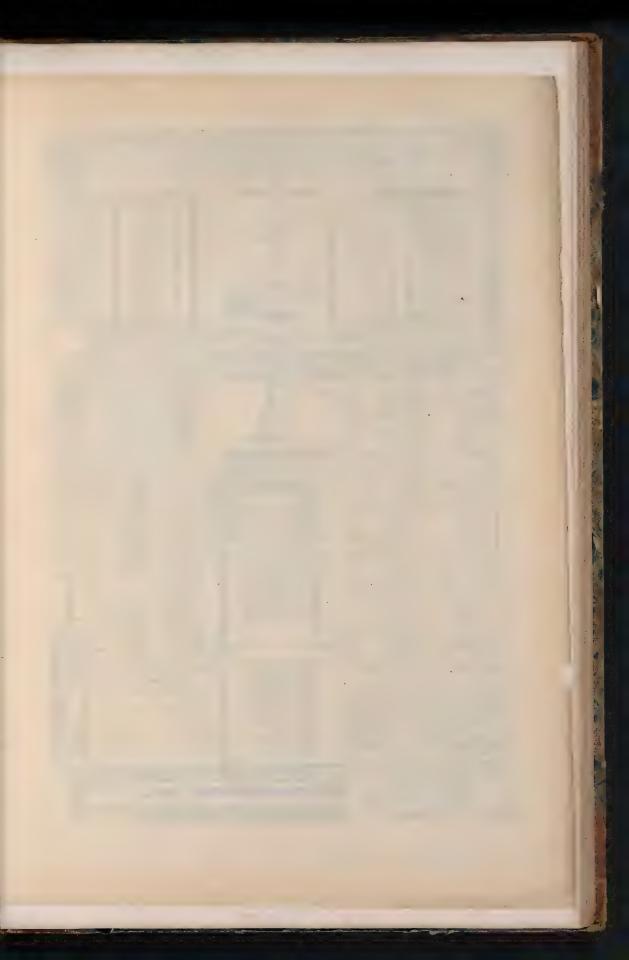


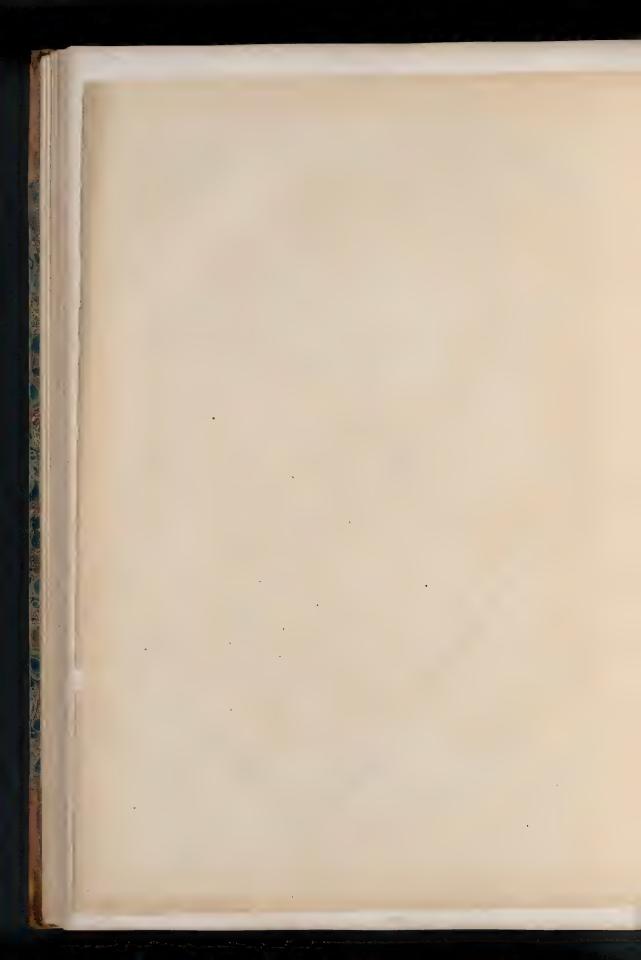




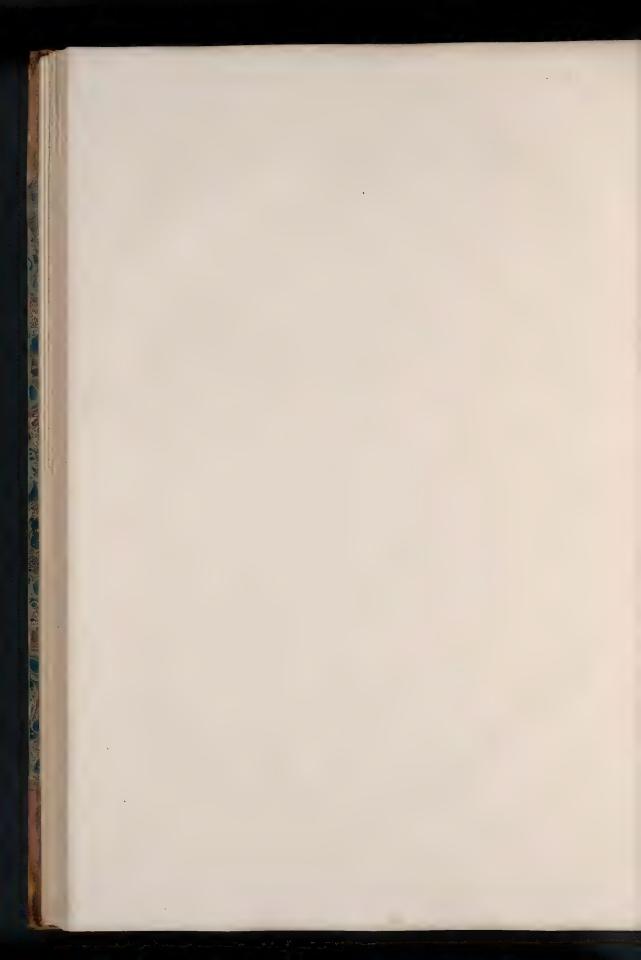




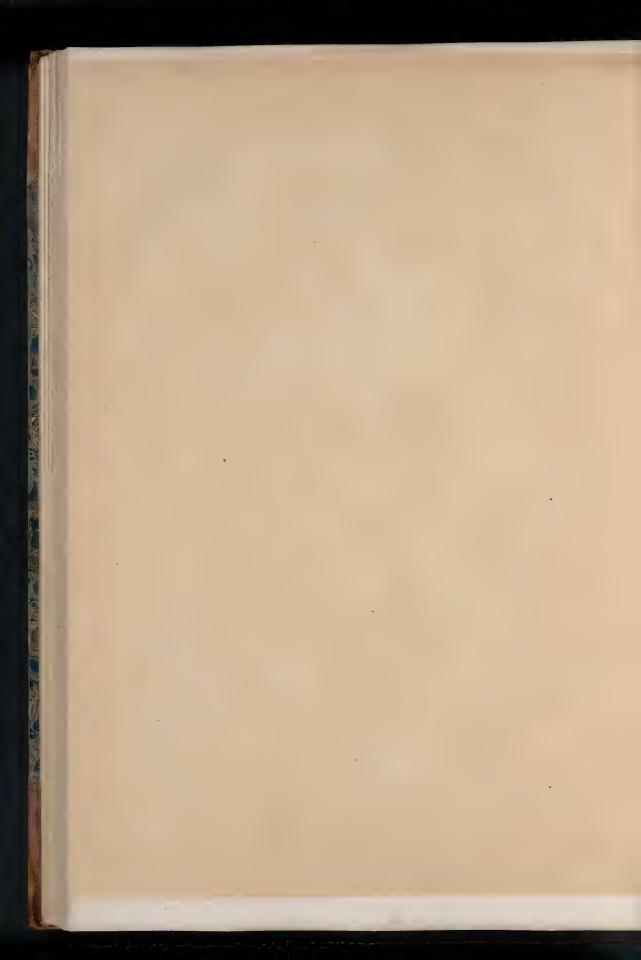




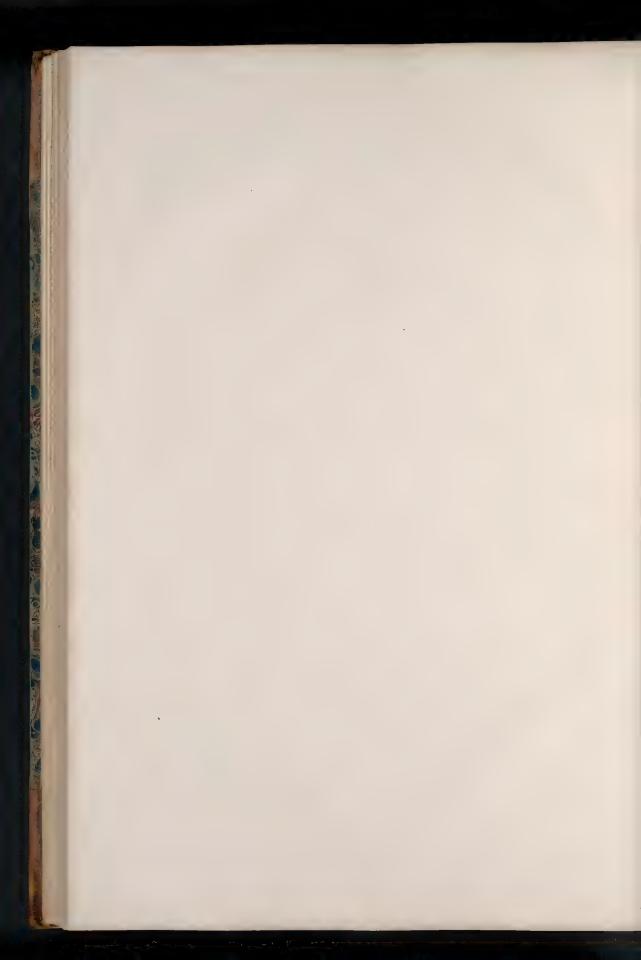








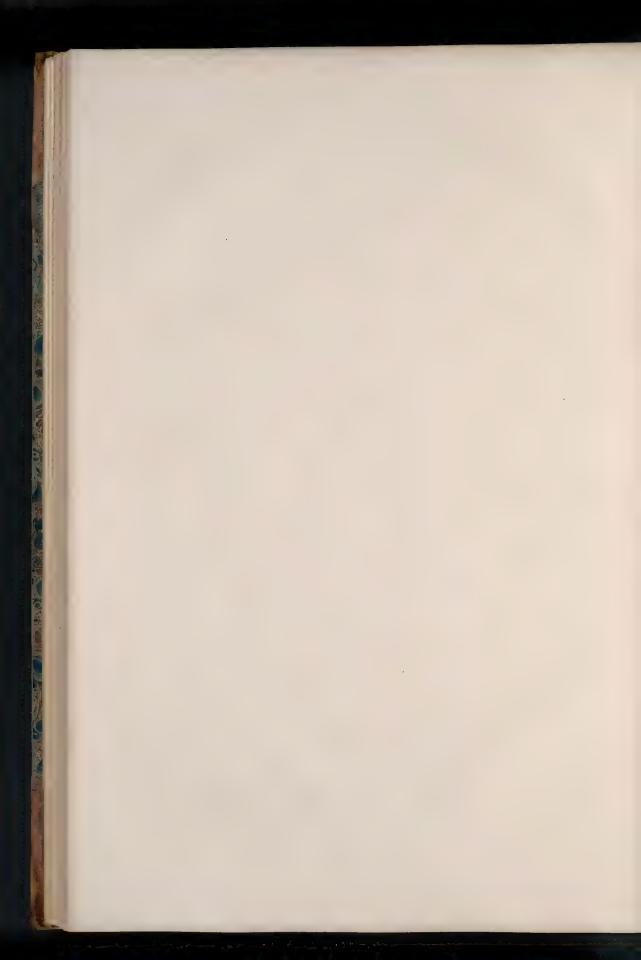


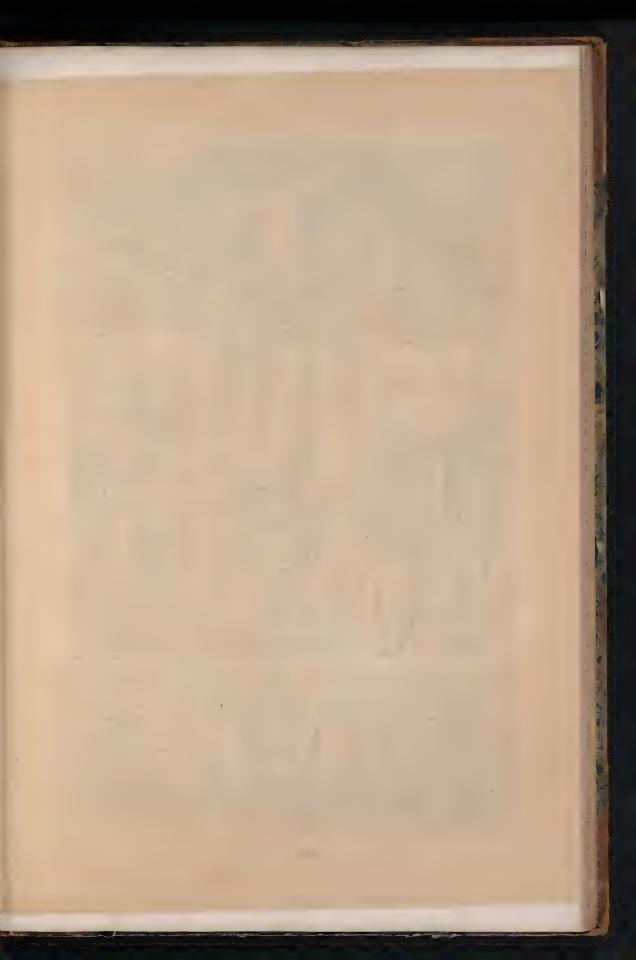


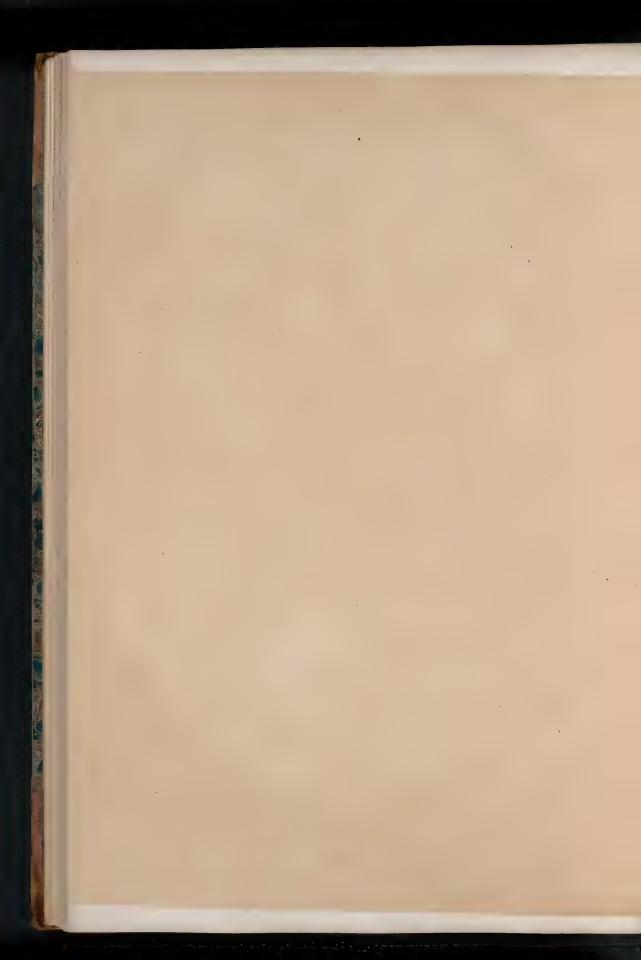




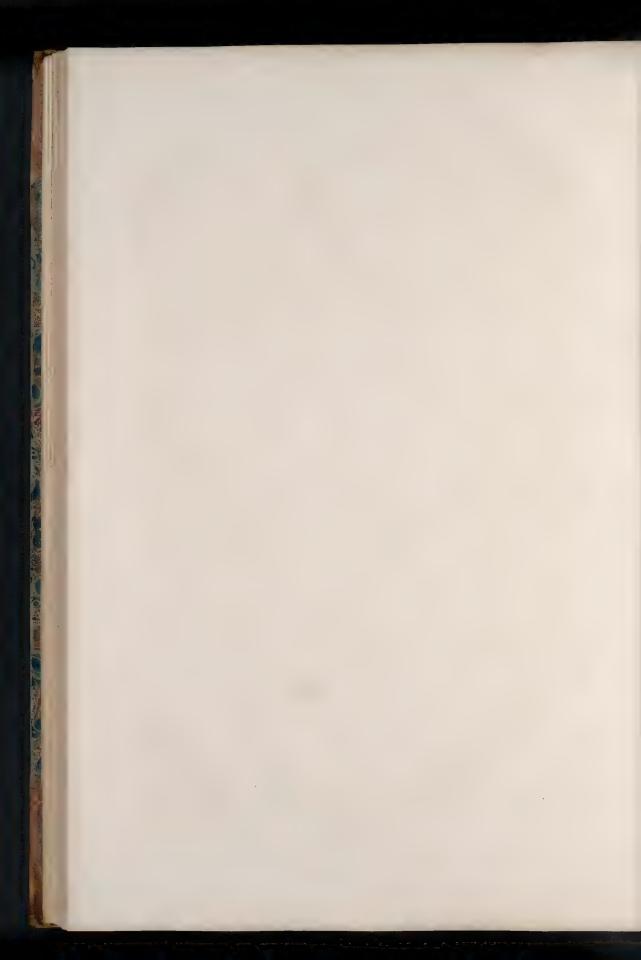




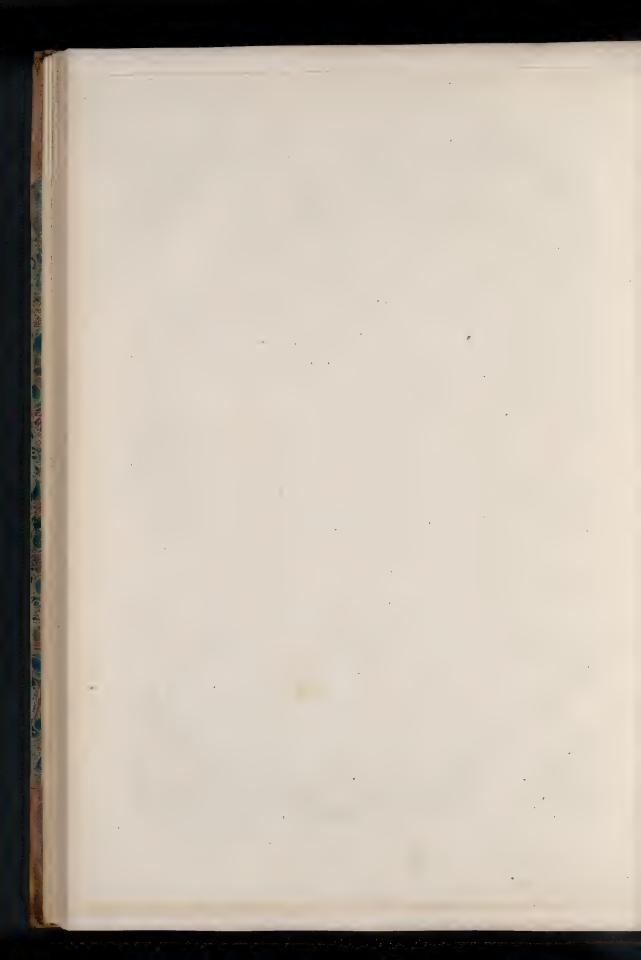


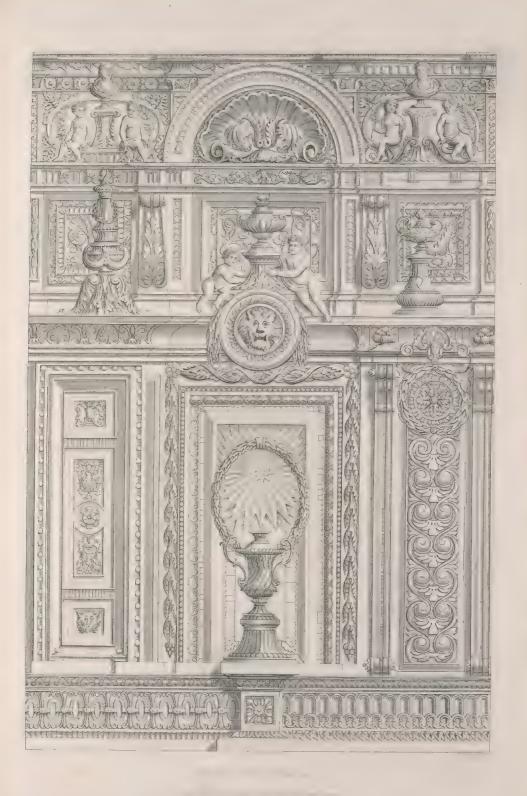






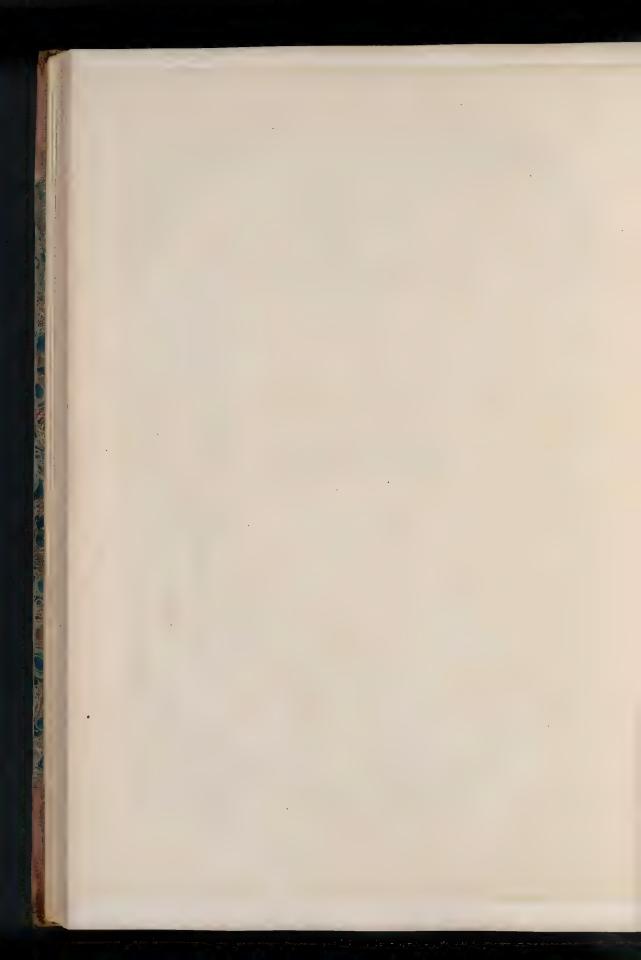






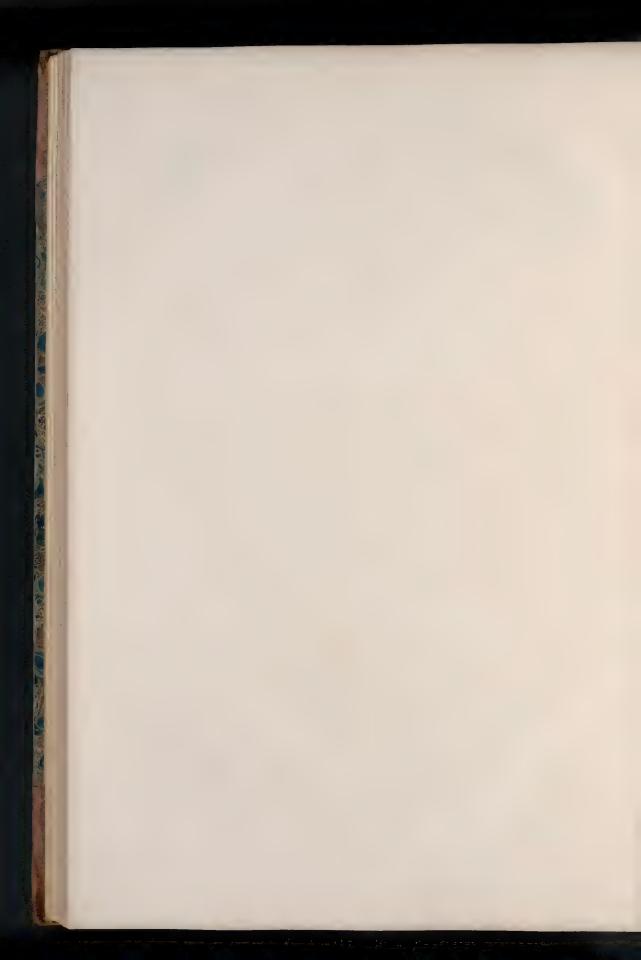


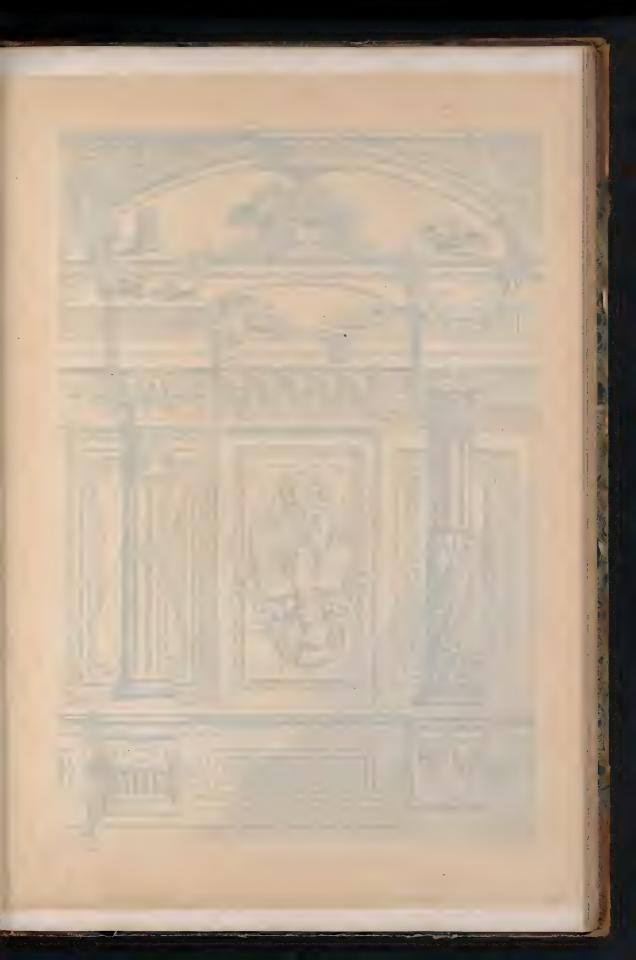


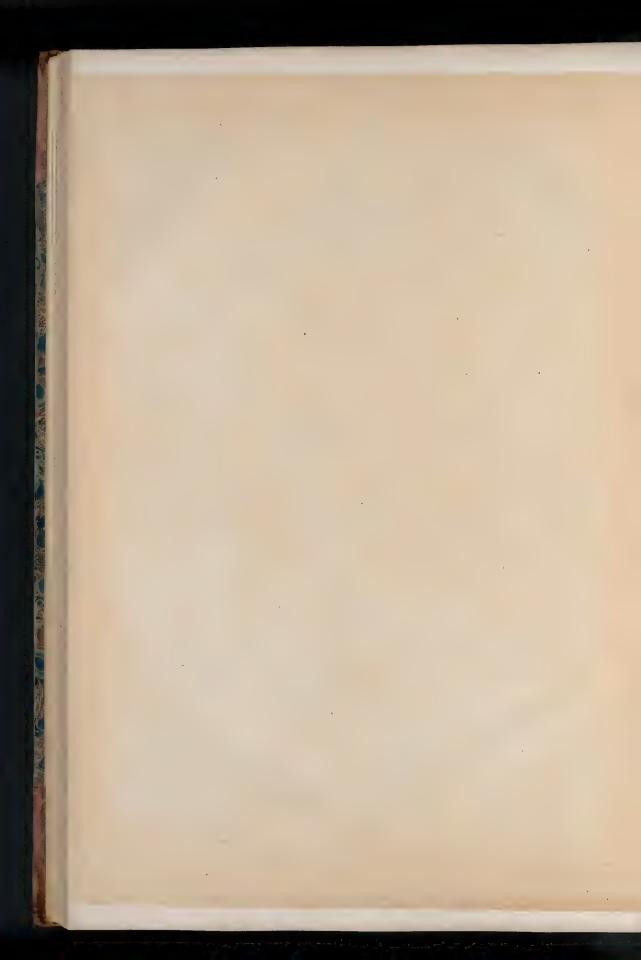


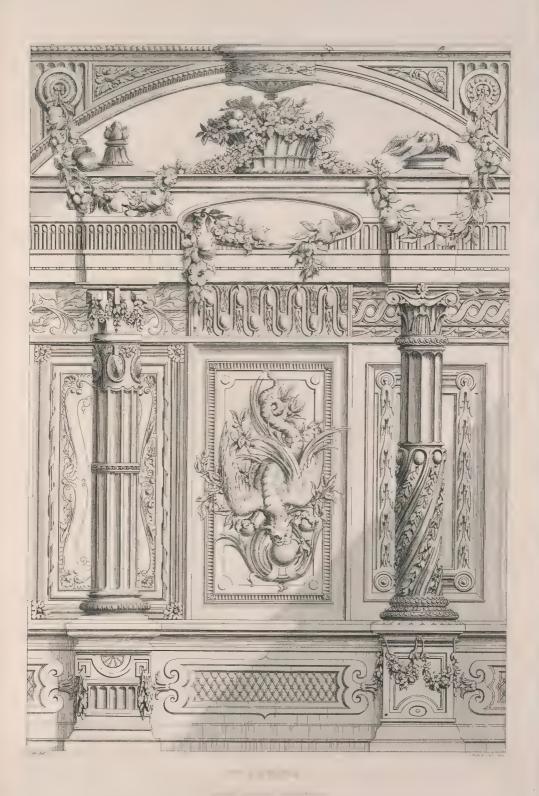


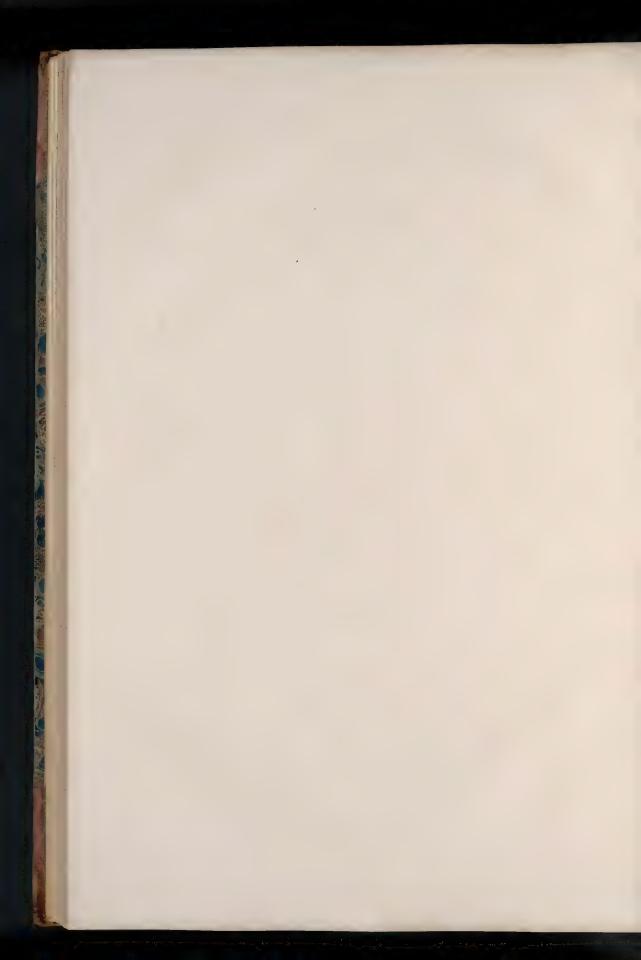
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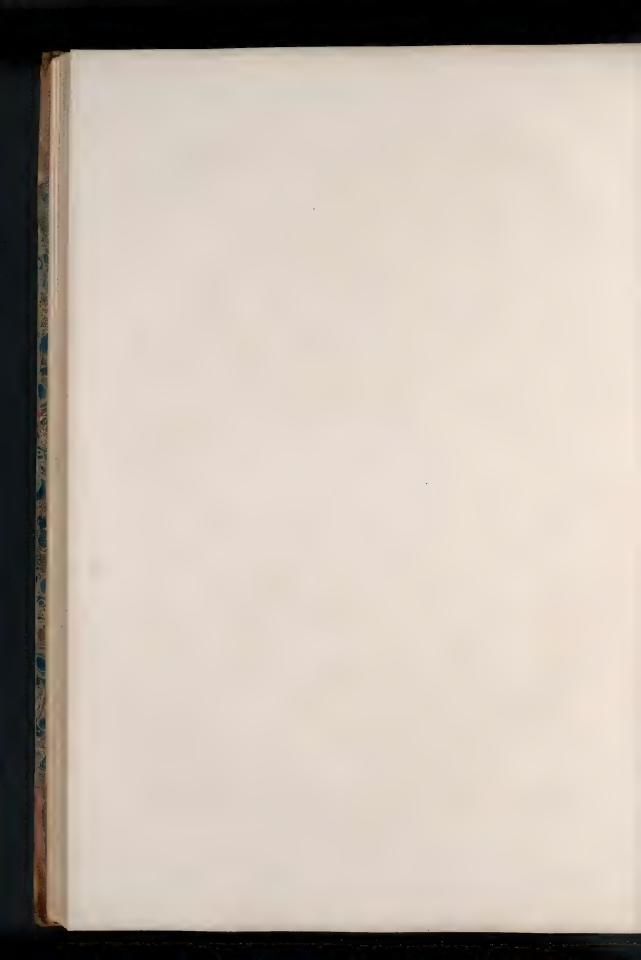




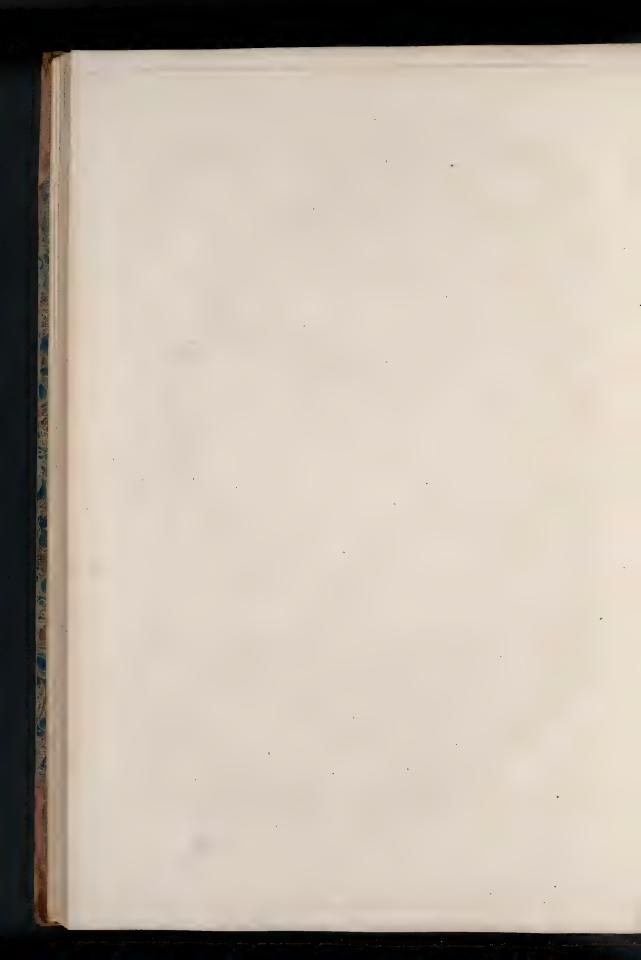




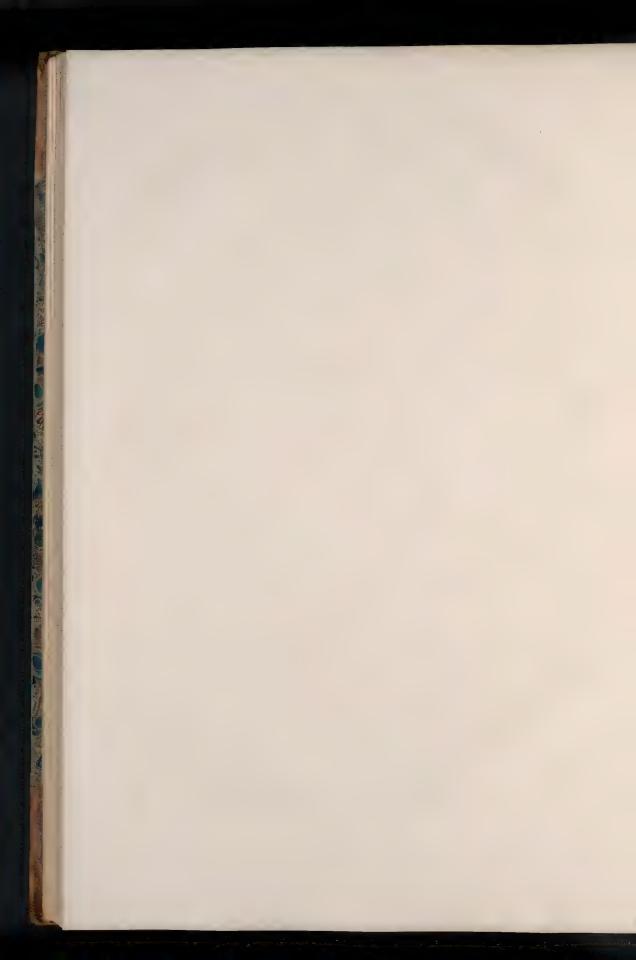




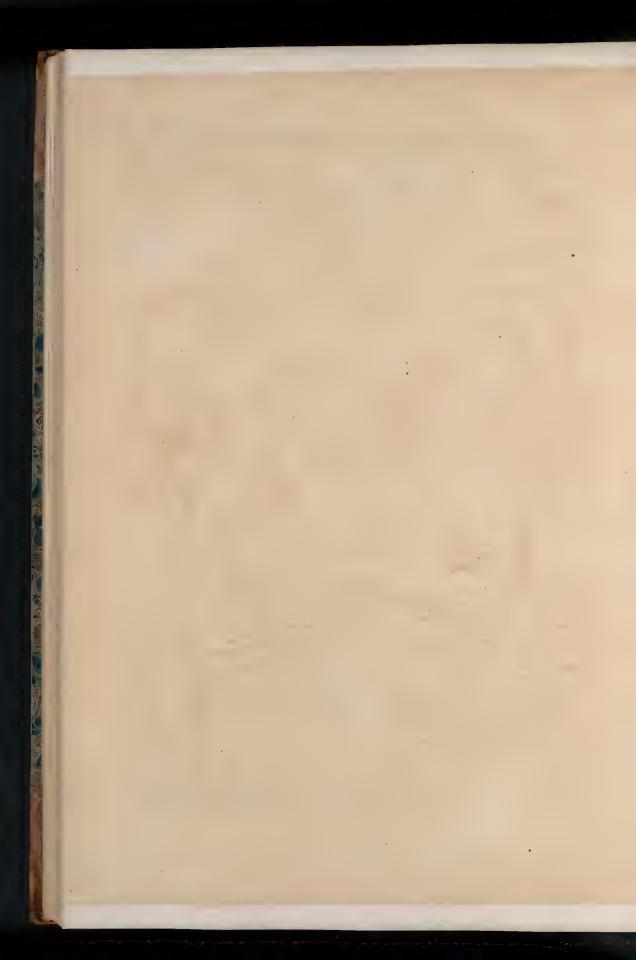




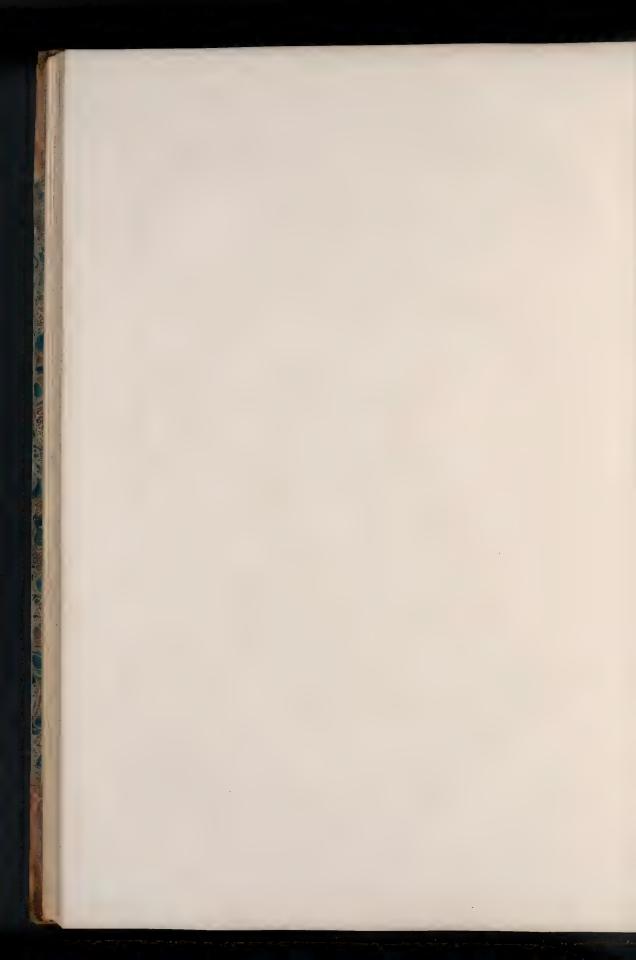




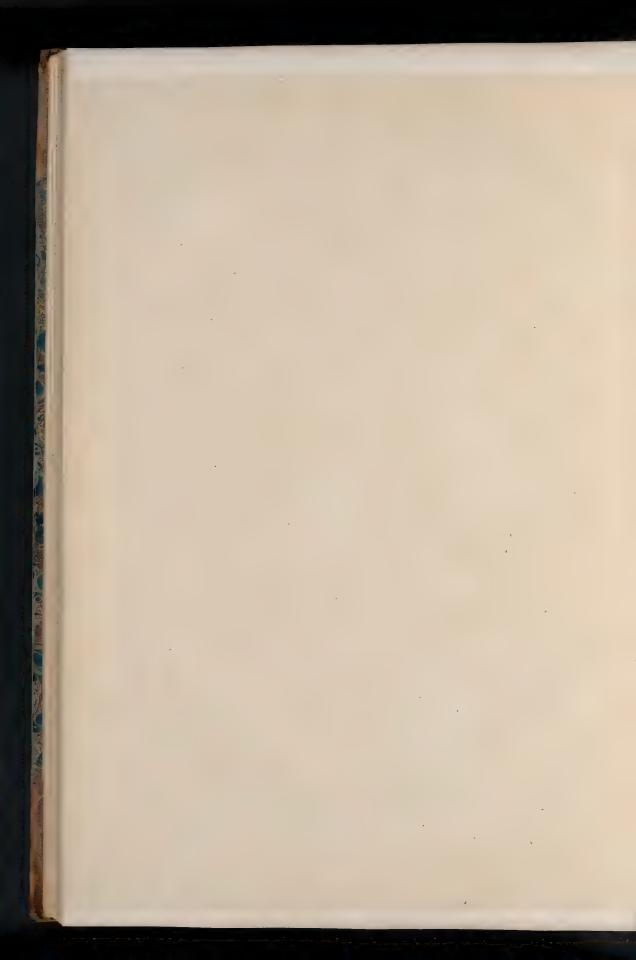




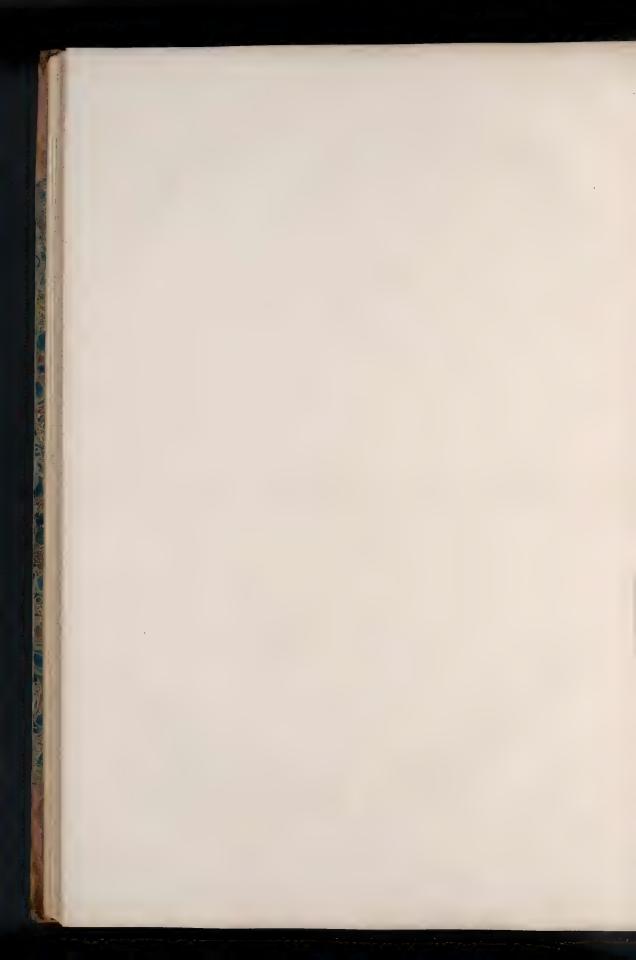




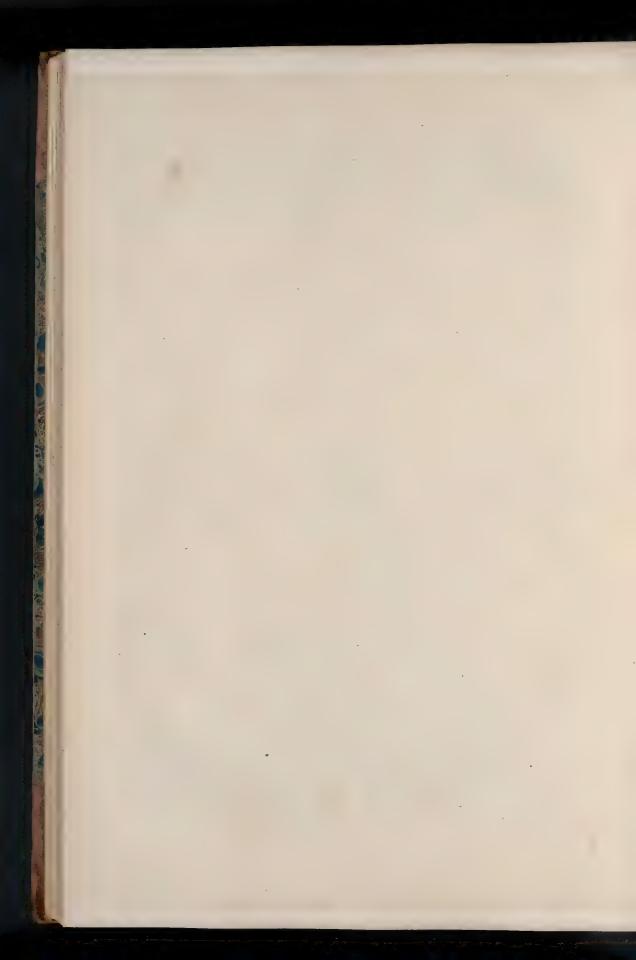




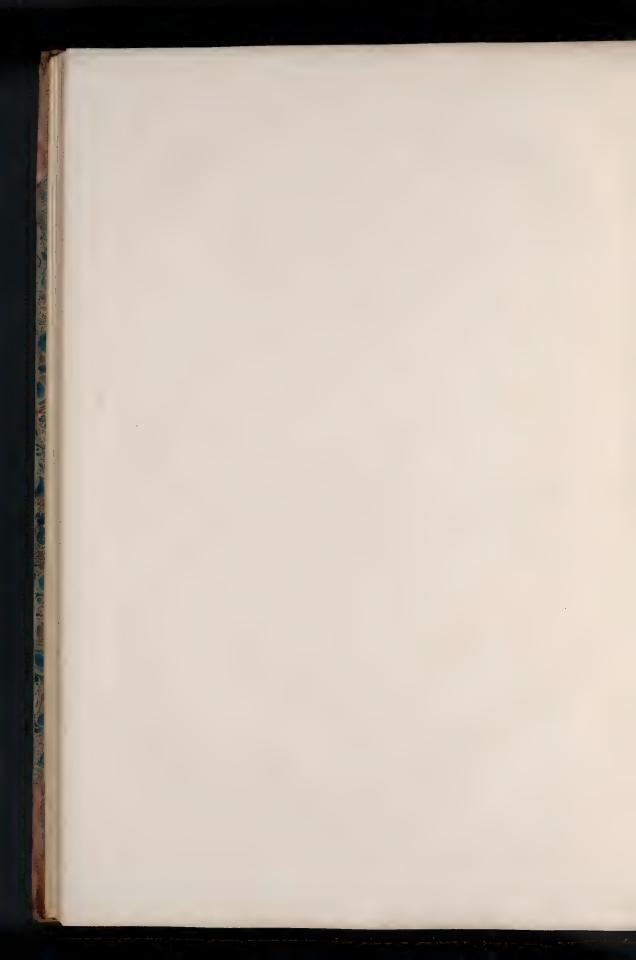




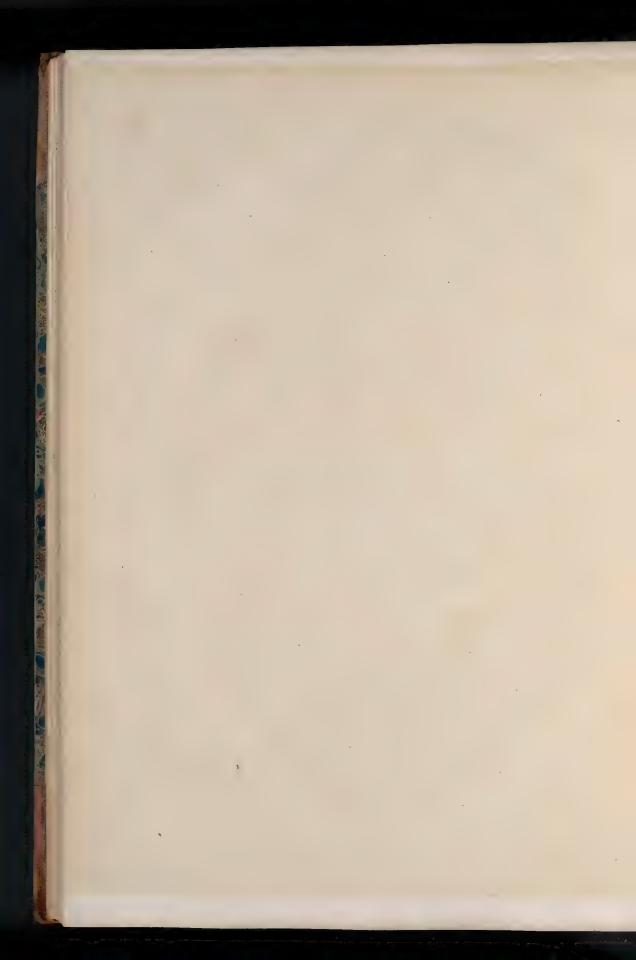




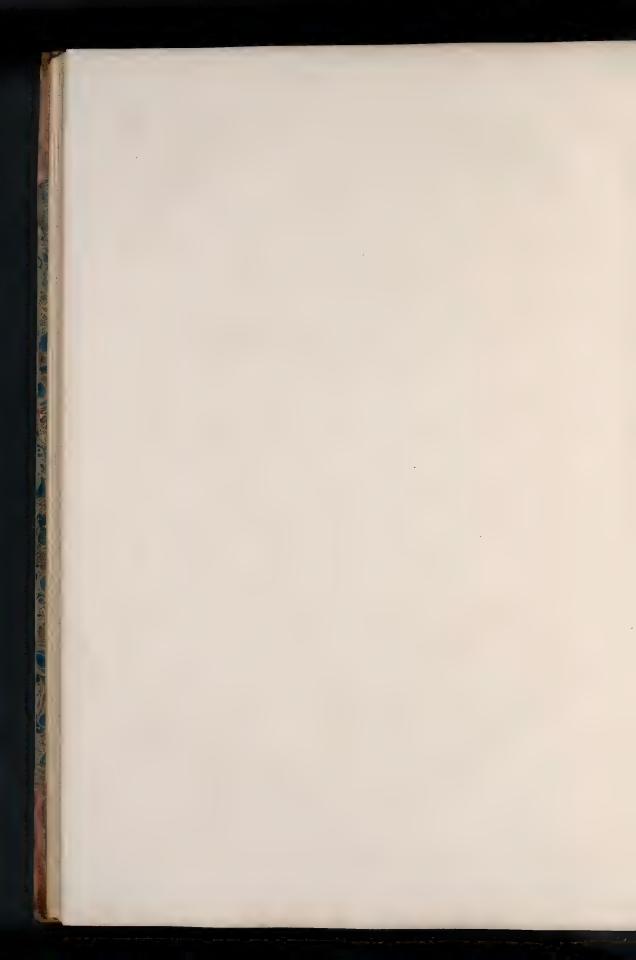




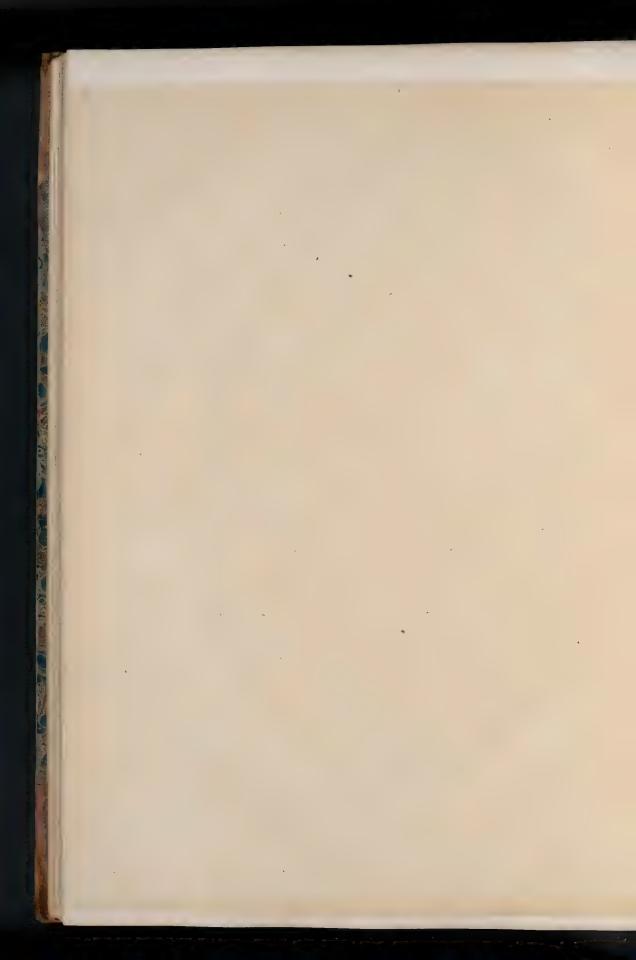


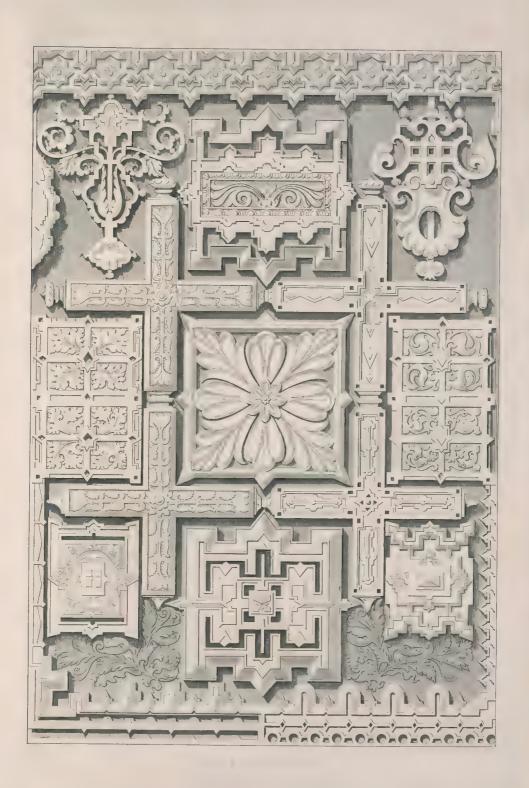


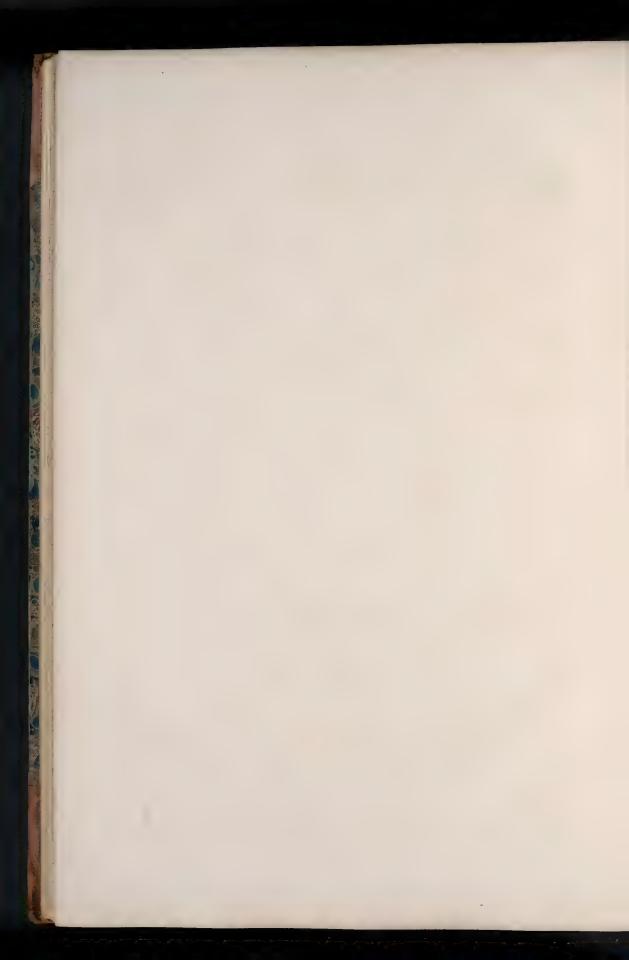




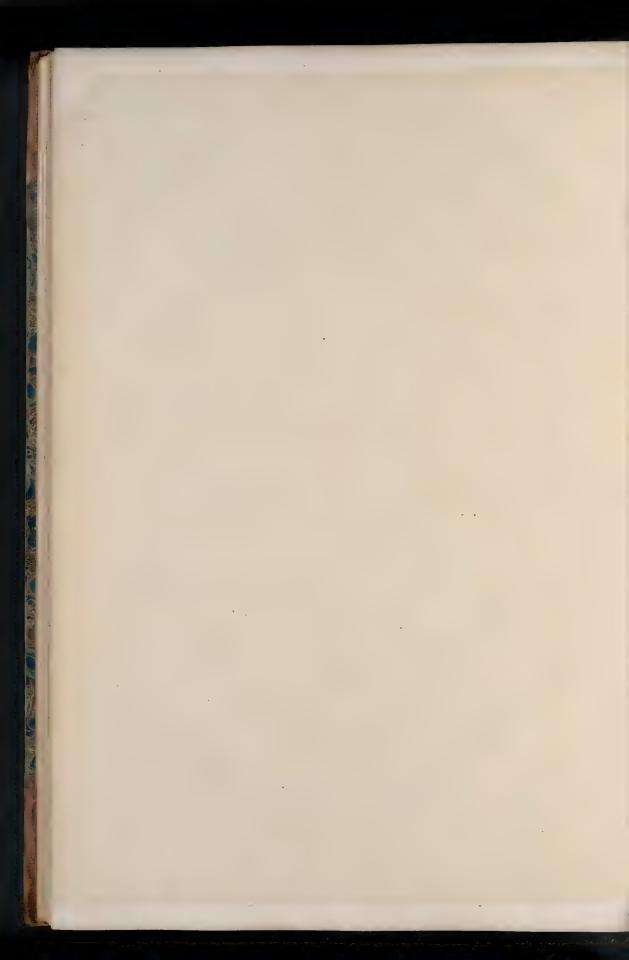














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